



SEASON THREE!
WRITERS' PLANS REVEALED

JACK! KATE! SAWYER!
EXCLUSIVE INTERVIEWS INSIDE

LOST™

THE OFFICIAL MAGAZINE



WHAT KATE DID

Evangeline Lilly, Matthew Fox and Josh Holloway discuss *Lost's* love triangle...

ROSE & BERNARD
Reunited by the fire

THE BLACK ROCK
Designing the eerie ship

ISSUE #5
JULY/AUG 2006


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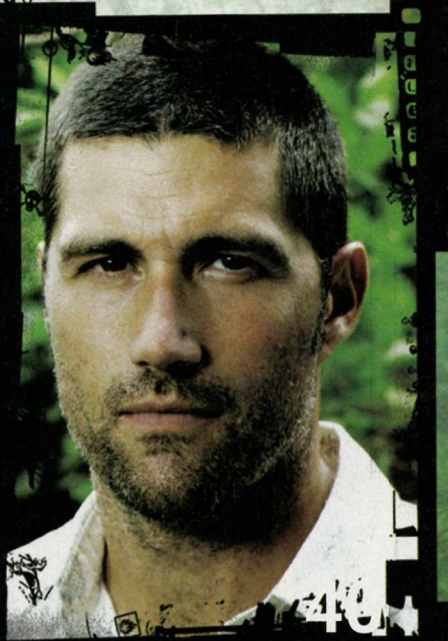
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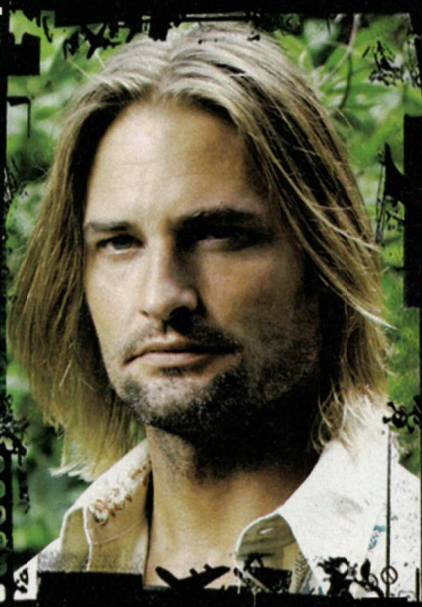
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Flight 815
In-flight Magazine: Issue 5

Check-In

In-Flight Entertainment 



14



BY THE FIRE

14 MATTHEW FOX, EVANGELINE LILLY & JOSH HOLLOWAY

Jack, Kate, Sawyer. Their off-screen alter egos get comfortable by the fire to exclusively discuss television's most talked about love triangle...

30 L. SCOTT CALDWELL & SAM ANDERSON

Rose and Bernard have vowed never to leave the island, amazed by its apparent healing power. The actors who play the sweet couple discuss *Lost*...

48 JOHN TERRY

Jack's father, Christian Shephard, may have died, but the flashbacks have kept him very much alive. John Terry talks about playing the troubled doctor...

DARK TERRITORY

37 THE BLACK ROCK

How did the ship end up so far inland? A better question is, how on Earth did Team *Lost* create the ship for the show? Here's how...

THE OTHERS

50 MEET... LARRY FONG

Lost Magazine's Others are much more willing to show themselves: meet *Lost's* Director of Photography, Larry Fong...

55 DAMON LINDELOF'S QUARANTINE & ANALYSIS

Lost Co-Creator/Executive Producer Damon Lindelof faces eight inquisitive fan questions. Make sure you study his responses...

UNDER THE HATCH

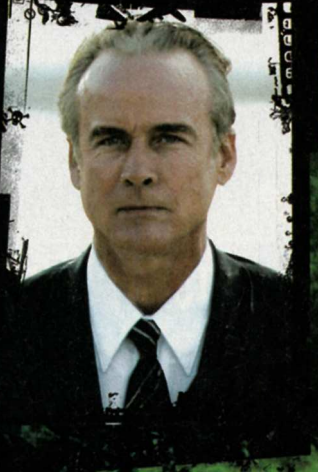
58 TUNNEL VISION

Beyond the hatch, Beyond 'exclusive' – these are the original tunnel designs that led from the hatch pipe into the geodome's computer area...

30



48



FREQUENT FLYERS' BONUSES OVERLEAF 



LOST

The Official Magazine
ISSUE #5

Oceanic Airlines
Oceanic 815
Flight Manifest

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Check-In

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FREQUENT FLYERS

06 NEW TRANSMISSIONS

What kinds of things are in store for season three? All you have to do is tune into the signals from these pages to find out...

11 VOICES FROM THE FUSELAGE

Fans' theories have been coming in thick and fast. What's yours? Study these ideas, and then email The Transceiver with your thoughts today...

43 THE ISLAND & THE AGENTS

Drew Goddard, the *Alias* Writer/Producer and soon to be regular member of Team *Lost* stops by for a chat...

33 EXCLUSIVE POSTERS

Are you part of Team Sawyer or Team Jack? Choose your allegiance, and display it proudly on your wall. Who will Kate choose...?

46 SALVAGED

Each character has a specific style of tent/camping area. Here's how the set dressers decide which details to give each islander...

63 DEAR DIARY

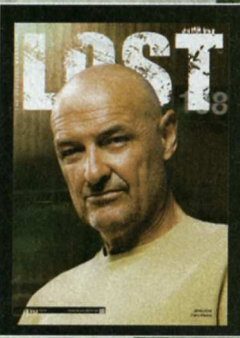
All those sandy beaches are extremely good exercise, reveals the man behind John Locke, actor Terry O'Quinn...

64 THE BLACK BOX

Sawyer met Jack's father in a bar? Yes he did. Re-live the shocking moment we realized the castaways' lives are all interconnected...

66 EXODUS

With the finale aired, are you worried about having no new fixes of *Lost*? Fear not, we've got a 100-page Yearbook waiting for you...



TODAY'S SPECIAL!

The hatch-man himself, the enigmatic John Locke graces the Collector's Edition of this issue. Get your local specialist store to order you a copy before the counter runs past zero and into those hieroglyphics again...

www.expressmag.com
www.titanmagazines.com



FLIGHT CREW

BUSINESS CLASS

SHIPPING

New Transmissions

News from the *Lost* world and beyond...



UNEARTHED TREASURES



Some of you may have heard the news, some of you haven't: Writer/Supervising Producer **JAVIER GRILLO-MARXUCH** is moving on from *Lost*. We will all be very sad to not have him be a part of *Lost*'s community, and have loved having him contribute to this magazine. Before he sets sail, here's some exclusive teasers about what lies ahead for season three...

Words: Paul Terry

First of all, Noooooo! Everyone at *Lost Magazine* is very sad to hear that you're leaving *Lost*...

Thank you for saying that, I appreciate it. I've certainly enjoyed doing this side of things too, so I'm sad that I have to leave this behind.

One of our Assistant Editors, Ned Hartley, is a huge comics fan and he said I must ask you about *Super Skrull*...

Well, there is a big year-long event in the comics world where they're taking a bunch of their cosmic, sci-fi characters, and they're doing this thing where this vast evil army invades half of the galaxy. Then they were going to do a miniseries based on four of the characters, and *Super Skrull* is one of the focuses – it's all about *Super Skrull* raising his army. He was a *Fantastic Four* villain, so it's really about taking this character, who's evil, and making him, not a hero exactly, but

a protagonist [laughs]. It's going to be really fun because he's such a total bastard, I get to really make him very mean and awful [laughs].

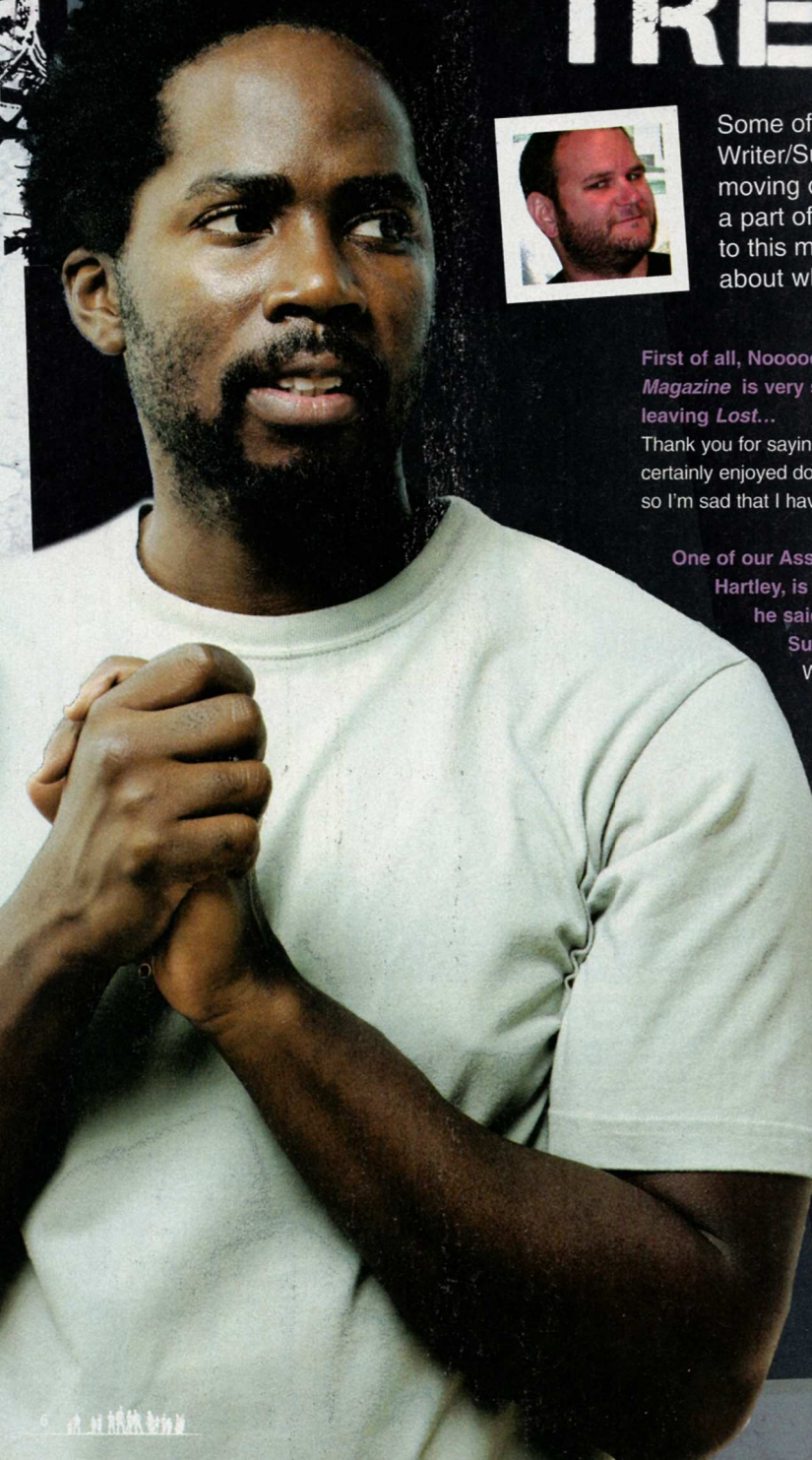
I finished writing it last week actually – it's been a four month run, from April through July. After that, well I'm probably going to be going onto another television show. That'll be my full-time gig. I got my own comic book too, *The Middleman*, that I publish here, but the comic book stuff is more like something I do on the side to keep myself happy and interested. Obviously TV's wonderful, but this comic is a way to do something that is more my own work than someone else's.

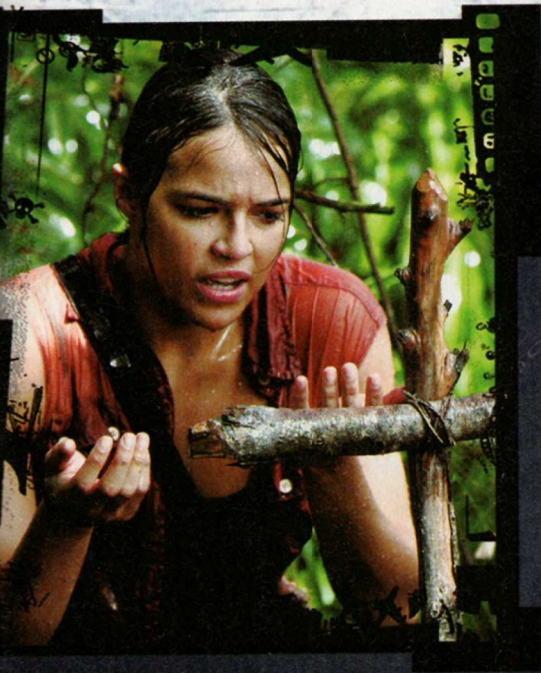
How long has your comic been running for?

The Middleman's been going since July of last year, but it doesn't come out monthly. It's been two miniseries, each comprising of four issues, and we're halfway through the second miniseries, so it's a little bit more on and off.

Very cool! Back on the island, some crazy things have been going on...

Well, by the end of this season, our castaways will have gone on the war path against the Others. A lot of the romantic considerations of the show take a backseat to that. Sawyer had his tryst with Ana Lucia, she has died, and Libby died shortly after that. From *Two For The Road* onwards, things will have been in a real state of emergency.





What do you think season three will mean for the Jack, Kate and Sawyer triangle?

I think by the time we get into the third season, everything will have changed in a very significant way because of what happens during the attack on the Others, and what Jack and Kate go through for that. Jack, Kate and Sawyer is a triangle that is probably going to be a significant force on *Lost* for the length of the show. By the time we start the third season, there's going to be a lot of 'entangling' that the characters will have become a part of, because they are going to be in a very difficult situation that's strange even by *Lost* standards...

Will season three see further expansion with the Others?

Absolutely. The first season was about getting to know the island, the second season is about becoming more aware of the Others – who they are and beginning to get real information about what they're all about – and I think that in the third season, we have to deal with that information.

Michael, Jin, Sawyer and the Tailies getting back together with the main camp took a good deal of the first third of this season. Once you've seen the situation they find themselves in at the end of the finale, you'll know a lot of the third season is going to have to be, by necessity, getting us back to a point where there's a reckoning between the characters who are left behind, and the ones who are not [laughs]!

What have been your personal highlights over the past year?

This year has been an extraordinary season. One of things a lot of people expect when you have as good a first year as we did, is for there to be a decline in the quality of the show, or the writing, or the conceptual ability of the show. I think that what was really challenging this year, more than any one storyline, was that we were able to keep up the standard to which the show aspired on its

first year and to not have a decline. For me as a writer and as a producer on a show, that is one of the best things – that I can look and say that we've really accomplished our goal this year: to expand the show, to keep up the level of quality which I think people have come to expect from *Lost*, and to keep up that level of character and drama that the show has become known for. We're an action/ adventure show, we're a character driven show, we're a personal drama, but I think that when people think of the entire package of *Lost*, they think of a show that's really well written and really well produced, and it's been tremendously satisfying to see the show stay that way, and to see the show maintain that kind of energy for a second season.

To me, more than any story, the real accomplishment of season two is that we've worked up to and expanded upon season one. *Lost* has become a novel for television, told over many chapters. It's so exciting to have been a part of that. I mean, the last two years that I've worked on *Lost*, there was all the excitement of being on a show that became a success so quickly. To stay strong for the second year has been incredibly satisfying, and I'm sad to let it go, but hopefully I will be involved in some other stuff that's equally wonderful, so I'm excited about the future.

The fans are really going to miss your blogs and your contributions to The Fuselage – there's a very strong community about the show...

I think that's true, and I think that's another thing that *Lost* has changed. In my life certainly, it's made me aware of the degree to which fans are excited, and to which they appreciate communication with the writers of the show. Something that has made my life a lot more interesting and exciting in the last two years is this huge community of people who come together to discuss the show. Being able to have an ongoing dialogue with fans has been really fascinating and wonderful. It's another thing to which I'm indebted to *Lost* in a tremendous way – I've met a lot of people, I've made a lot of friends, and that's been just about the coolest thing ever. ♡

*"By the time we start the third season, there's going to be a lot of 'entangling' that the characters will have become a part of... they are going to be in a very difficult situation that's strange even by *Lost* standards..."*



MORE TRANSMISSIONS OVERLEAF →

New Transmissions

News from the *Lost* world and beyond...



LOST'S SATURN SUCCESS

Lost collected three wins from its seven nominations in the 32nd Annual Saturn Awards, including Best Network Television Series...

The Annual Saturn Awards are presented by The Academy of Science Fiction, Fantasy and Horror Films. It was founded in 1972 to honor and recognize genre filmmaking, but now also honors television, home entertainment and video games.

Lost was honored with seven nominations, and converted three of those into wins:

• **Best Network Television Series – *Lost***

Other nominees: *Smallville*, *Invasion*, *Surface*, *Prison Break*, *Supernatural*, and *Veronica Mars*.

• **Best Actor on Television – Matthew Fox**

Other nominees: *Stargate SG-1*'s Ben Browder,

Invasion's William Fichtner, *Nip/Tuck*'s Julian McMahon, *Prison Break*'s Wentworth Miller, and *Smallville*'s Tom Welling.

• **Best DVD Television Release**

– *Lost: The Complete First Season*

Other nominees: *Battlestar Galactica*, *Frankenstein, House*, *Smallville*, and *Star Trek Enterprise*.

Here are the details of *Lost*'s other nominations, with the winners of these categories in brackets:

• **Best Actress on Television Series**

– **Evangeline Lilly**

Other nominees: *Veronica Mars*' Kristen Bell (winner), *Alias*' Jennifer Garner, *Medium*'s Patricia Arquette, *Ghost Whisperer*'s Jennifer Love Hewitt, and *Smallville*'s Kristin Kreuk.

• **Best Supporting Actor on Television**

– **Terry O'Quinn and Adewale Akinnuoye-Agbaje**

Other nominees: *Battlestar Galactica*'s James Callis (winner) and Jamie Bamber, *The Triangle*'s Sam Neill, and *Smallville*'s Michael Rosenbaum.

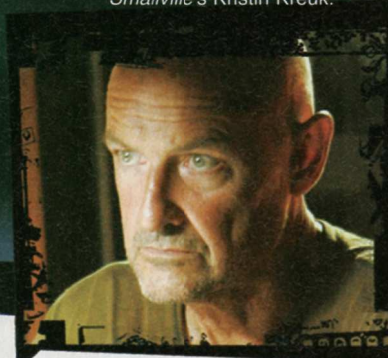
• **Best Supporting Actress on Television**

– **Michelle Rodriguez**

Other nominees: *Battlestar Galactica*'s Katee Sackhoff (winner), *The Triangle*'s Catherine Bell, *Stargate SG-1*'s Claudia Black, *Smallville*'s Erica Durand, and Allison Mack.

The 32nd Annual Saturn Awards were hosted by comedian Jeffrey Ross on May 2.

www.saturnawards.org



CRASH VICTIM'S MANUSCRIPT PUBLISHED

The publication of a novel written by a victim of *Lost*'s plane crash has been made available to the public...

Lost's episode, *The Long Con*, saw Hurley reading a manuscript penned by late Oceanic Air Flight 815 passenger Gary Troup. The novel *Bad Twin*, published by ABC's sister company Hyperion Books is out now. It tells the story of a Private Investigator hired by

a wealthy heir to find his miscreant brother. Asked if the character might be crash survivor Sawyer, Hyperion president Robert Miller confesses, "I wouldn't know." He says, "I don't want to give specifics, but I think it will be fun for mystery fans."

Miller reports, "We were thrilled to receive this manuscript and had just decided to publish it when Troup's flight went missing. We are very concerned about him."

www.hyperionbooks.com
www.abc.com

FREE LOST EPISODES ONLINE

Episodes of *Lost* will be available as free downloads thanks to a new product called My ABC...

In early March, Walt Disney Co. CEO Bob Iger announced that a new product called My ABC would launch in May, allowing "Viewers to have the ability to access shows such as *Lost*, *Desperate Housewives* and *Grey's Anatomy* on ABC.com. They will be ad supported, free to the consumer," explained Iger.

ABC previously made episodes available for download via Apple's iTunes store, for \$1.99 per episode.

Reporting on the adverts that will support the cost of the new service Iger said, "The advertising that will be in these shows [on My ABC] will not necessarily be the same advertising – it's a secondary buy – that appeared on the networks initially." my.abcnews.go.com

LOST'S NEW CAST MEMBERS

Saw actor Michael Emerson and *Malcolm in the Middle's* Tania Raymonde have become a part of the island adventure...

Michael Emerson's portrayal of the mysterious Henry Gale, has won the actor plaudits from *Lost* fans across the world. Emerson was scheduled to appear in at least six further episodes beyond his first appearance in *One of Them*. The actor won a 2001 Emmy Award for Best Guest Actor for his role as serial killer William Hinks on *The Practice*.

Meanwhile, Tania Raymonde has also won a recurring role on *Lost*. Raymonde is best

known for her recurring role as *Malcolm in the Middle's* Cynthia, the crush of the title character. However, the young actress has won roles in a slew of recent and developing films including *Bats 2* and *Kiss of the Sun*.

Raymonde made her first appearance in *Maternity Leave* playing Alexandra Rousseau, the daughter of Danielle Rousseau believed to have been taken by the Others as an infant. www.abc.go.com/primetime/lost/

LOST MOVIE ROUND-UP

Lost's castaways seem to have found a way off the island, and they're heading straight for Hollywood...

Matthew Fox plays football alongside Matthew McConaughey in new Warner Bros. film, *We Are... Marshall...*

Directed by *Charlie's Angels'* McG, *We Are... Marshall* explores events following the real-life 1970 plane crash which killed members of the West Virginia-based Marshall University football team. The crash also claimed the lives of coaching staff and sports commentators.

The new film sees Fox as the team's assistant coach, Red Dawson, who had been recruiting players but drove back to Huntington rather than fly, escaping the plane crash. *Reign of Fire* and *Failure to Launch* actor Matthew McConaughey will play Jack Lengyel, a determined coach who ended up working with Dawson to rebuild the team.

We Are... Marshall is due out this September. www.marshall.edu/movie

A new film starring Naveen Andrews made its world premiere at the Cannes Film Festival in May...

Provoked is directed by *Private Moments'* Jag Mundhra from a script by Carl Austin and Rahila Gupta. The film tells the true-life story of the Punjabi woman, Kiranjit Singh Ahluwalia, who left India to marry a man in London. However, her new husband proved to be abusive, and she found herself in prison for murdering him. Aishwarya Rai stars as Kiranjit Ahluwalia, with her *Bride & Prejudice* co-star Naveen Andrews playing the part of the abusive husband, Deepak Ahluwalia. In real life, Kiranjit Singh Ahluwalia killed her husband in 1989, ending a 10-year abusive relationship. She received a life

sentence, but was freed three years later in 1992 with the help of the Southall Black Sisters. As a result of this landmark domestic violence case UK law was changed, with the term "provoked" redefined. *Provoked* was shot in England over 40 days last year, ending on June 22. www.provokedthemovie.com

Daniel Dae Kim has filmed a role in a new comedy film based on satirical website *The Onion*...

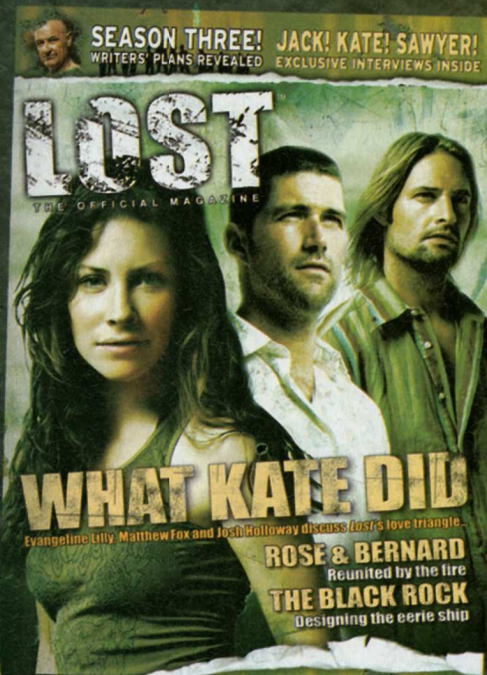
The Untitled Onion Movie was written by the website's long-time editors and writers Robert Siegel and Todd Hanson. Daniel Dae Kim is cast in the role of Ivy Leaguer.

Directed by Tom Kuntz and Mike Maguire the film takes the form of a series of comedy sketches, and adopts the same satirical world-view of *The Onion* website visited by three million people each week. Preview screenings of the film were held in March, but the release date for *The Untitled Onion Movie* is still to be announced. www.theonion.com



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Voices from the fuselage

THE FANS... THE THEORIES... THE VIEWS... THE DEBATES...



Got something you want to say about *Lost*? Then we want to hear it.
Email: voices@titanemail.com OR transceiver@titanemail.com
Please note: No attachments of any kind please. We cannot send personal replies, nor send on your letters to any of the cast or crew at *Lost*.

THE 'OTHER' KATE

"I've got loads of theories about *Lost*, most of which will get you scratching your heads and obviously some of them must be near the truth..."

My first theory is that the survivors of Flight 815 were all aware of the experiment on the island, and are going to be rewarded when it ends. Hurley did it to escape his bad luck – and his reward is to discover what the numbers mean; Kate did it to finally escape, Jack did it as he had nothing else to live for; Locke to give his life more purpose; Boone to make Shannon love him; Claire was tricked into going by the psychic and they will all be rewarded – if they survive of course! There is just too much crazy stuff for there not to be some huge crazy twist like this!

My second theory is about Kate. I think that the island has been covered up by the government because of its mysterious and evil nature. I think that the reason Kate is being chased by the cops is that she is from the island, as her mother gave her away to research. She then escaped and the Marshal was returning her to the island. The reason why she is randomly in the jungle in the pilot (and not on the beach like the other survivors), and the reason she knows much more than she lets on, is because she knows the island will protect her. The reason she is not frightened of the 'others' is because... she is an Other!

My third theory is about the hatch... I think that it has not just been 'accidentally' placed in the jungle but it has undoubtedly been set-up to cause a huge conflict with the castaways.

My fourth, and final theory, is about why they are there again! I feel that they are being tested by a science group and each person will face tasks and tests to see if they are worthy of surviving, or dying."
Jamie Venner, Margate, UK



GLOBAL EPIDEMIC

"I am from Belgium, and I am a loyal reader of your magazine – I love reading the articles and the theories from the fuselage. There are many *Lost* fans in Belgium and everyone has their own theories.

Some believe that the island is a test for everyone that has done something bad in the past. Others say that the computer in the hatch controls the 'monster.' And some think that the island will explode if no one pushes the button.

My favorite character is John Locke. I love his mysterious way of acting in the series. Every person plays an important role on the island, and that, I find super!

You can imagine how hard it is in Belgium to always buy *Lost Magazine*, and keep in touch with what is happening on the programme."

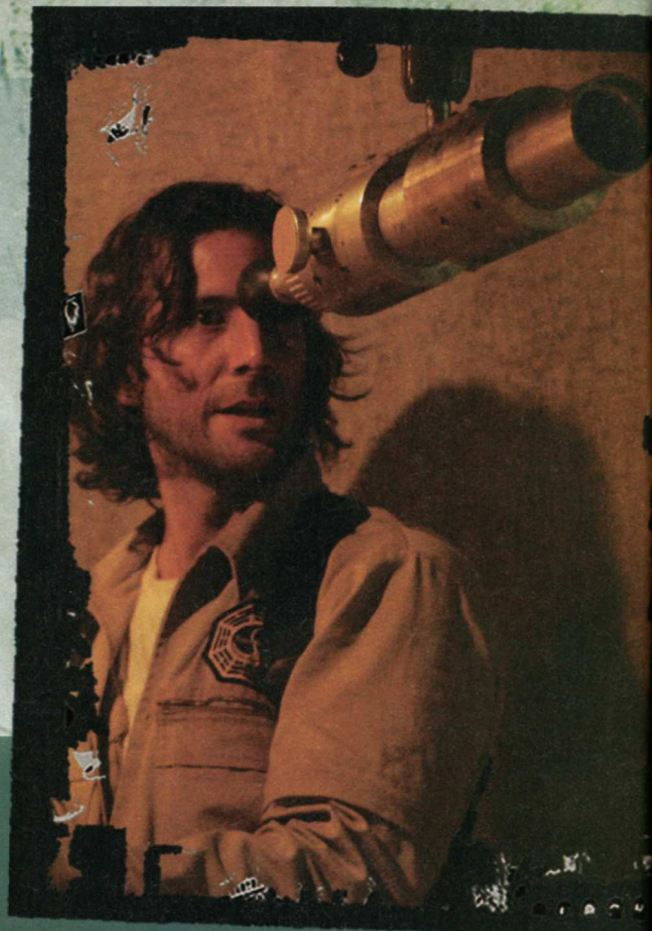
Joffrey Le Fever, Lovendegem, Belgium

Well Joffrey, we've got good news for you... *Lost Magazine* is making its way over to Belgium, where it will be launched later this year. So keeping up to date with your favorite show and magazine should be much easier for you!



Voices from the fuselage

THE FANS... THE THEORIES... THE VIEWS... THE DEBATES...



LOST IN A LABYRINTH

"I've got it! The island is moving around the ocean to collect people who need to be punished – which is how Eko's drug dealing friends crashed there.

Also, you know what would be cool? If underneath the island, there was a mechanical maze?! Well, I thought so. Don't know why, but it would be so cool! Yes, you can all gasp at my correct conclusions."

Lewis Parker, UK



BIO-DOME

"I have several theories as to what is happening on *Lost* this season:

1. The Simulator: It is possible that everyone is re-living a past trauma in which they were all in a catastrophic plane crash. Scientists look through their brains and put the survivors of the crash in simulators in order to discover more about their pasts.

2. The Dome: They are all trapped in a dome, and the Dharma hatch is an entire experiment to see what the survivors of the crash will do. Desmond is the last survivor of a previous experiment. In the first season the Other guy with the beard and his cronies are out searching for the rafters because they are going too close to the dome wall and must be stopped from escaping. The Others are on the island to watch and observe the survivors and their behavior."

Armando, Massachusetts, USA

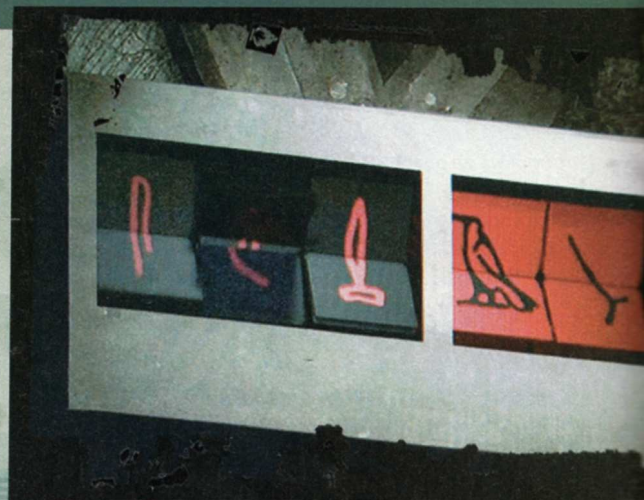
TALK LIKE AN EGYPTIAN

"The meaning that many of us who translated the hieroglyphics got was 'Cause to Die'. Here is a picture courtesy of www.thetailsection.com and www.thefuselage.com.

Also as the glyphs came up you could here a noise in the background of

something starting up, which could have been whatever is behind the concrete wall."
Bo Wisneski, via email

Very well found Bo - thanks for sharing!
But what do you think this means for our *Lost* survivors?



NAME GAME

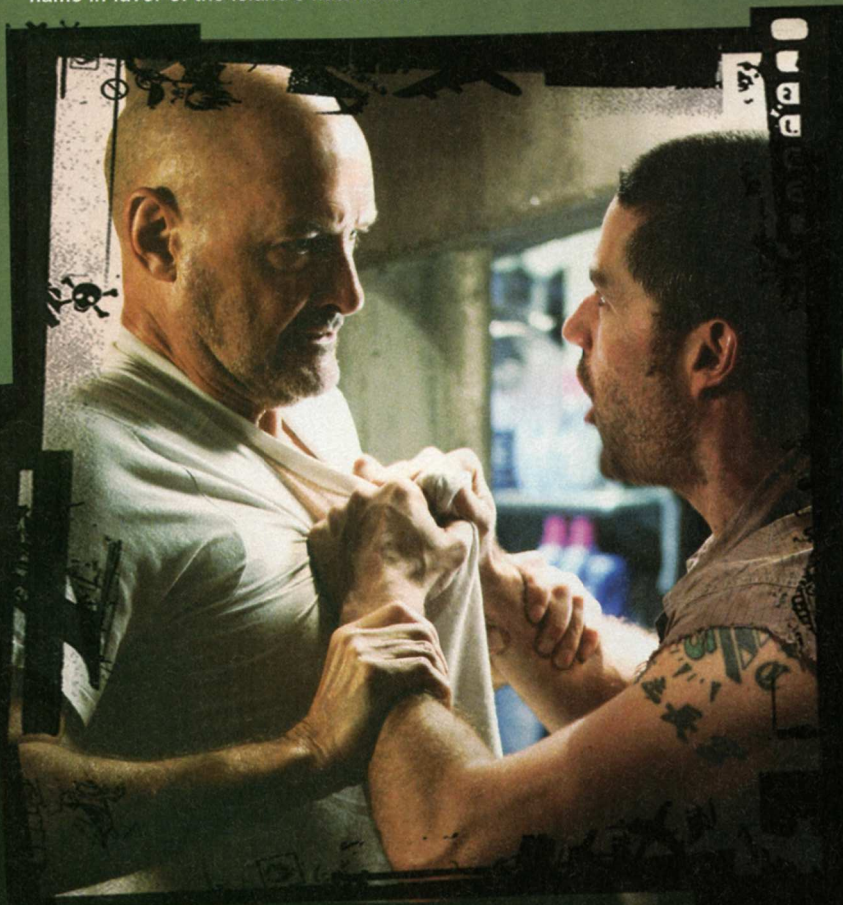
"I agree with Chris Baker from issue #3 about the nuclear reactor thing, especially after watching the preview for *One of Them*. Here are my theories:

- When the clock goes haywire and those red cards flip instead of the numbers, you can hear all this noise in the background.
- I think the incident was that the reactor exploded when the timer was on 108 minutes.
- For some strange reason, the numbers are entered, and every time the timer gets lower – to stop the reactor exploding (I think they put a new one in) – you type the numbers.
- Anyway, I think the timer is whenever a replacement came for the person in the hatch, but after the explosion, people stopped coming because it's dangerous.

That is my brain-scratcher, and who knows, I could be right. That is the greatness of *Lost*, everyone is always guessing."

Stephen 'Locke' Bowron (my middle name is John)

Well Stephen 'Locke' Bowron, your theory about the nuclear reactor is very interesting indeed... But tell us, how do your parents feel about you changing your name in favor of the island's hatch man?



ON AN ISLAND FAR FAR AWAY

"I think Hurley is so amazing. He has the greatest character of all the cast. He's hilarious and has that whole numbers thing to make him mysterious!

Locke is like Obi-Wan Kenobi from *Star Wars* in the way that he is in tune with the island (as opposed to the Force) and its wishes. It's quite cool seeing as I love *Star Wars* too!

Lisa Boyles, Reading, UK

Voices from
the fuselage

THE FANS... THE THEORIES... THE VIEWS... THE DEBATES



LOST ONLINE?

Getting *Lost* on the web? There is a huge amount of stunning *Lost* sites out there, and each issue we'll be listing some that require your attention

www.abc.go.com/primetime/lost/

The official ABC site has a forum, image gallery and a great online store

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Welcome to 'Desolate' – a fanlisting for *Lost*

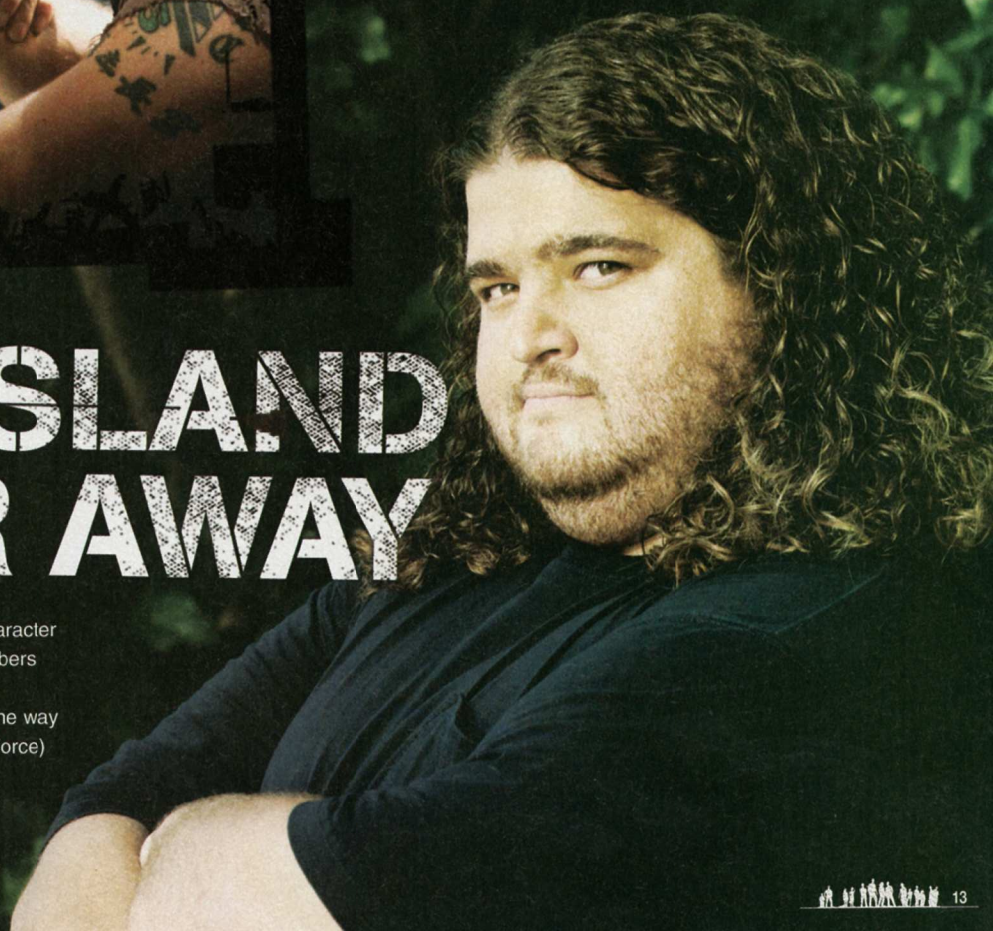
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Get in touch and tell us which sites you have been getting *Lost* on...



BY THE FIRE 



THREE SIDES TO EVERY STORY



MATTHEW FOX. EVANGELINE LILLY. JOSH HOLLOWAY. As the embers of season two's finale reduce to an ominous glow, all three *Lost* stars talk exclusively about their characters' tangled web of truth, lies, lust and love...

Words: Tara DiLullo

No one will ever argue that *Lost* isn't an ensemble show, but that certainly doesn't negate the fact that over two seasons, an absorbing romantic triangle has unfolded which has equally engaged and frustrated loyal viewers. Cleverly representing the vast differences in the personalities marooned on the island, Jack Shephard (Matthew Fox), Kate Austen (Evangeline Lilly) and James 'Sawyer' Ford (Josh Holloway) have elicited extreme passion, anger, and pain from one another. Trying to find their place among the wreckage of their lives, both literally and figuratively, these three people have pushed one another to expose their true natures, and perhaps their ultimate destinies.

In the case of Jack and Sawyer, it's always been about position and respect. Sawyer despises the trust that the survivors have for the good doctor and so he's made it his goal to be a constant thorn in Jack's side. In turn, Jack hates Sawyer's selfish goals and his predatory hoarding of vital supplies that puts lives in jeopardy. Yet for Sawyer and Kate, it's all about their link as kindred spirits with wicked pasts. Together they make combustible chemistry, but they also share a secret empathy for each other's pain and unwise life decisions.

Meanwhile, the other side of the triangle connects Kate and Jack, who bonded from the moment they met on the island beach. Since then, they share an undeniable attraction for one another and yet, their natures also push them apart, with Kate feeling unworthy of Jack's attentions and Jack being hurt and disillusioned by her deeply checkered past.

Over two seasons, their stories have become absolutely interwoven and it's a connection that the actors happily embrace. Now, *Lost Magazine* talks exclusively to all three of the actors about the growth of their characters, the challenges of the last season, and who they really think will finally capture Kate's heart once and for all...

"If it weren't for the Others and the Tailies, it would have been easy for all our characters to just maintain the status quo. That's probably been the strength of season two, it has really mixed it up and kept it alive." - Evangeline Lilly

The dynamic of *Lost* really changed immediately at the start of season two. The core cast was fractured apart and there were new cast members added. Was that, to a degree, disconcerting?

Matthew Fox: No, I thought it was going to be really exciting and I think it has been. I really loved the idea of the Tailies coming into the show and what that would mean to the whole dynamic of *Lost*. I was very excited about that and think it's been a really interesting year and has worked out well.

Evangeline Lilly: I think the addition of the Tailies was brilliant. I know that it was an awkward transition for the audience - I know that there were a lot of people who were excited about it and a lot of people that were uncomfortable about it - but I think in the end, it kept the island alive. It would have been very easy for the island to become stale. There is only

so long that people are going to sit on a deserted island with the same united group before it becomes completely static. The new struggles that we encountered through the turmoil of different people being thrown together was unexpected. If it weren't for the Others and the Tailies, it would have been easy for all our characters to just maintain the status quo. That's probably been the strength of season two, it has really mixed it up and kept it alive.

Josh Holloway: I loved that! I was really excited about getting to do that - when we split and did the raft thing. I was glad I was a part of that, even though it was some of the hardest work we've ever done because it was all on the water! So coming back for the second season, we knew damn well that we were starting right where we left off: we were right back in the water. We started off the season with such a bang - I came cursing out of the water, screaming, and it's at night and there

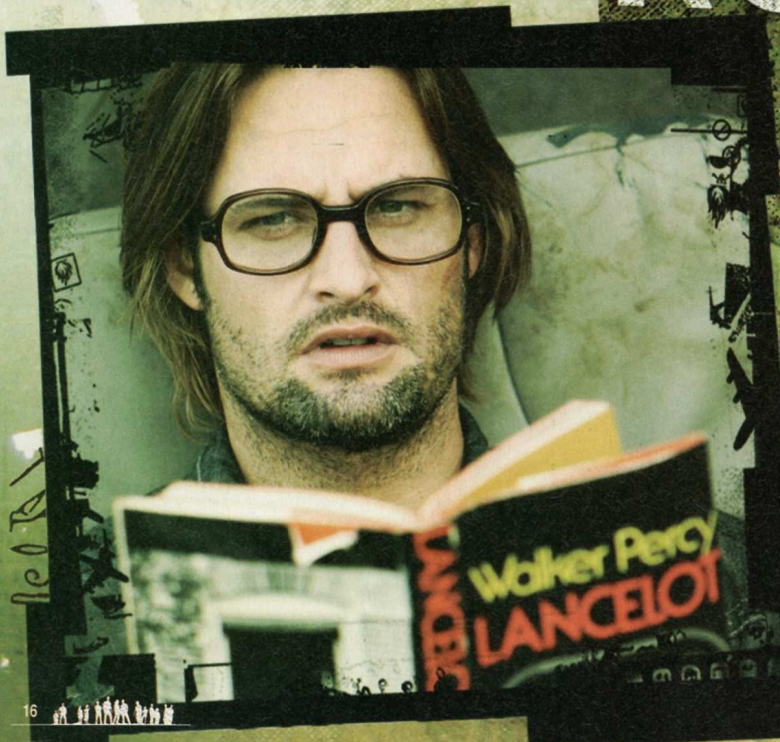
NOVEL IDEA

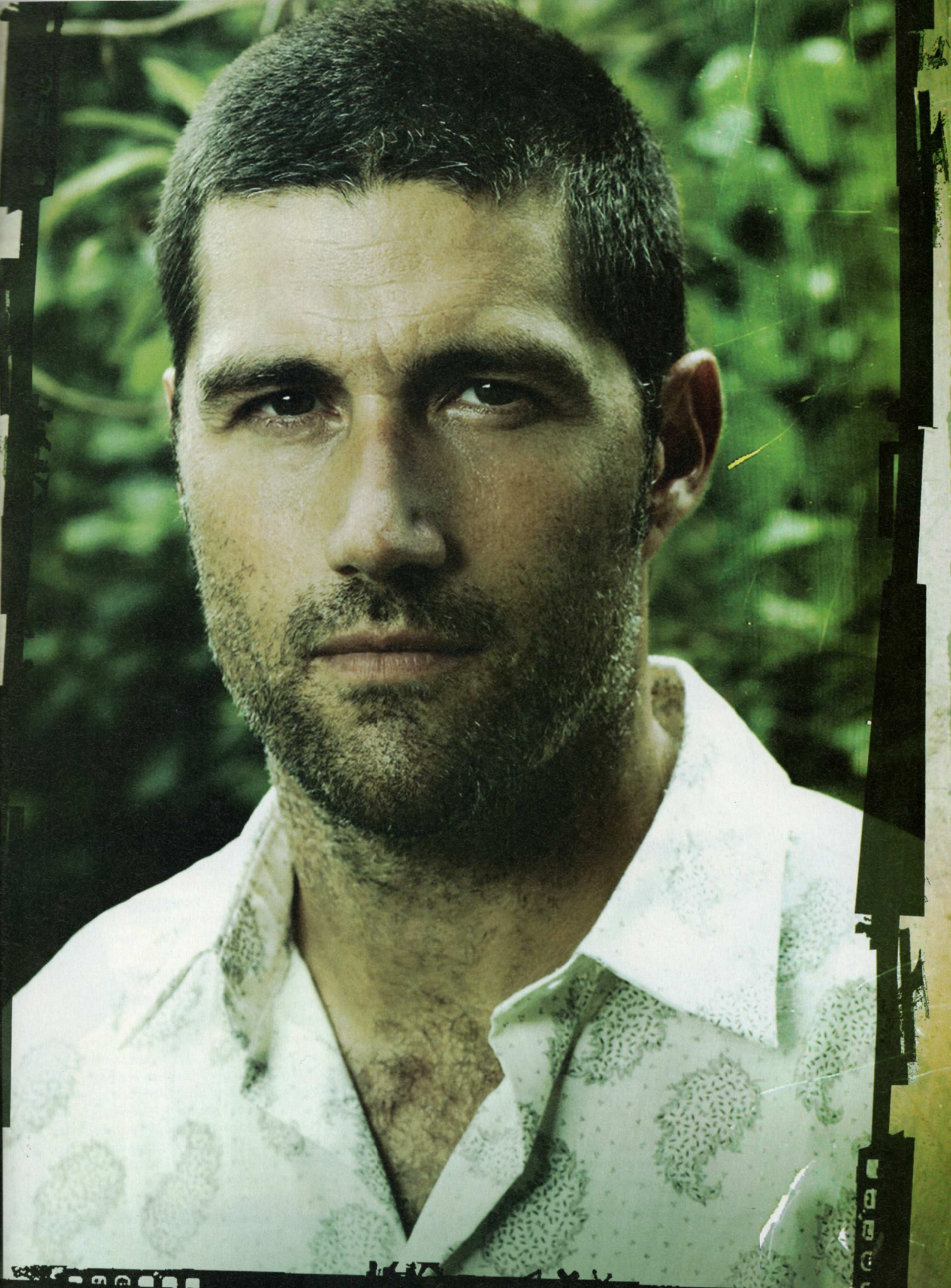
JOSH HOLLOWAY & EVANGELINE LILLY discuss which books they think best represent their characters...

JH: I'm a reader and I love reading. I think a good book would be Ayn Rand's *Atlas Shrugged*. I read *Robinson Crusoe* when we were doing the pilot, which I thought was good too. *Watership Down* is a great book and animated film as well. It's a great story that has all the implications of *Lord of the Flies* in the rabbit world.

EL: I think Ayn Rand's *Atlas Shrugged* is a great book too - I was actually given that book by Josh [laughs]! It doesn't necessarily precisely depict Kate but could represent her in a strong

way. He gave it to me for my birthday in season one, August 3rd. I didn't read it until mid-way through season two, but I have been perpetually reminding him of it because it made such an impact on me. Josh and I have both chuckled many times over the fact that Sawyer and Kate are so similar to Josh and I. We have very tight correlations to our characters, so for us to both love that book and swear by that book... it doesn't surprise me that we say that our characters could easily be represented by it.





BY THE FIRE



was lots of swimming [to do], and the bullet [wound]! So it was really an intense beginning, which I love. I love to be thrown right into the fire.

I also love working with Harold [Perrineau] and Daniel [Dae Kim]. It was really cool because it tightened our relationships as characters and also as people, which was great because I hadn't gotten to do a lot of scenes with them [beforehand], except when we started on the raft. I love that it formed a bond between those three characters and it added a new dynamic to the relationships on the island.

And then of course, immediately, we meet the other people. I've been a fan of Adewale's [Mr. Eko] for a while. I followed him on *Oz*, loved him in that, and I couldn't wait to meet the guy. And the first time I met him... he smacks me in the face with a stick – that's our introduction [laughs]! Great! So that was fun and we went right into that tiger trap. That was interesting because we actually did it in a hole. They dug a hole and it was hilarious because you have three actors, a cameraman, the focus puller *and* the sound guy – they plopped us all in there! And it was like a pig farm because it's kind of stinky and that mud is full of all kinds of stuff [laughs]!



SUMMER HOLIDAY

MATTHEW FOX, EVANGELINE LILLY & JOSH HOLLOWAY talk about their plans for the summer hiatus...

Matthew Fox is starring in the movie *We Are... Marshall*, which began shooting at the tail end of season two...

MF: For me, it's always about the story and *We Are... Marshall* is based on actual events. The real story is incredibly powerful and is an example of the strength of the human spirit. Then you put that into a script form and bring together all the people who have been brought together... it's such a great cast and McG is directing it. Everybody is so incredibly passionate about it and it just had all the elements that I am always looking for – a wonderful story that has the potential to be very powerful in a movie, and then a lot of people that really believe in it and care about it. It's been great so far, and I have six more weeks of it when we finish season two."

JH: Honestly? I don't want to work, but if a project came up that I loved, I would be compelled to go. I would love to take a hiatus off and go to Europe with my wife. We loved our RV trip so much in Alaska last year; we are going to do a little one

– get an RV in LA and just take off. I don't know where we will go. I want a vacation, but if Oliver Stone or the Coen Brothers suddenly want to work with me... I'm there [laughs]!

EL: I'm actually in a position where I feel like I want to enjoy my time off. I don't want to work. We work really hard through the year and we earn some time off. Now that I've gotten comfortable [with the 'celebrity' aspect] and I'm not squirming anymore, I want to sit back and enjoy it for at least one hiatus. Last hiatus was hectic! I did press, work, and my head was spinning, and I traveled, too. This hiatus I want to sit back and enjoy where I've come from and what's become of my career and life and reap some of the benefits of that. In the hiatus of 2007, I will approach and tackle the world of film. By that time, I think that I will have rested long enough to be at a comfortable place in television, so then I will be up for the challenge.

"Who knows, one of us could get infected or maybe we become others, like in *The Thing* when it gets in your body and you don't know which one has it."

– Josh Holloway

Josh, your character was injured in the first third of the season, so there was a forced vulnerability that we got to see from Sawyer. Were you comfortable playing him in that position?

JH: I loved it and was challenged by it the whole time. The hardest part was the physicality of it because I had to slowly deteriorate and then pass out. I'd never done that as an actor. I remember pulling Harold aside going, "Dude, I've never passed out! Do you have any hints of what *not* to do?" He said, "You are good, just go for it." As far as the vulnerability, I liked that and thought it was good for the character. I loved trying to keep his bravado – even when he is going down, he is still being a smart ass [laughs]!

There have been some great episodes that revealed some darker backgrounds to each of your characters. Starting with Jack, more of his history was revealed in the episodes *Man of Science*, *Man of Faith* and *The Hunting Party*. Matthew, were you surprised by any of the new details you were provided about your character?

MF: I'm always surprised to learn the things that Damon Lindelof has got in his mind about what's happened to Jack Shephard in his past. This year in [*The Hunting Party*] we find out what happened to his marriage. It was a tough episode and I really enjoyed doing it. I was surprised, but at the same time, with my conversations with Damon, I had some inkling how that relationship was going to come to an end and how that would define who Jack Shephard is. That episode also really left us with [a sense of], "What is going to be next for him?" I'm very much looking forward to seeing what happens to him *after* that marriage has come to an end. I have a feeling it's going to be pretty dark and a painful period in Jack Shephard's life. It may be the back-story where we find out what all the tattoo art means to him. I am looking forward to it. I always do. I look forward to every script on *Lost* with great anticipation.



"I've been a fan of Adewale's [Mr. Eko] for a while. I followed him on *Oz*, loved him in that, and I couldn't wait to meet the guy. And the first time I met him... he smacks me in the face with a stick - that's our introduction [laughs]!"

- Josh Holloway

Was Sawyer's dark turn in *The Long Con* hard to swallow or a welcome return to form in your eyes, Josh?

JH: That episode was a blast and a shock to me when I first got it. I had been playing this vulnerable guy that was finally getting along [with everyone]. When I got that script and I read it, I was like, "Oh my! What would make him do that?" and that is what you have to find as an actor. It was simply because he had to take his power back. In his own mind, he was becoming impotent with conforming to the group. He was like, "Wait a second. I don't want any part of this." Plus, he had lost most of his stash. They took most of his stuff so he didn't have any more power to control the things he wanted. So he figured, "I'm going to take my teeth back [laughs]!" But it took me a minute to adjust inside because in my own mind, I wouldn't do that. After that, I would continue to, hopefully, grow, but in Sawyer's mind, doing that is growing and getting back on top. He's an alpha male, and that's his way of doing it. I think a lot of it is not about hoarding the guns. It was simply to show people, "Watch your back. I'm not kidding around."

Evangeline, when we finally found out *What Kate Did*, did that revelation adjust your own expectations of her history?

EL: I think a real testament to the strength and integrity of our writers is that, that script - as far as how little it surprised me, I feel like I could have closed my eyes and written it in my sleep. How the writers had already portrayed Kate: where they had brought her from, where they were taking her to, what was happening in her heart and mind, and who she was as a human being, they were so on the money with all of those surrounding details and factors. They were totally congruent and I felt what she had done and how she had dealt with it all made sense. It worked for where she is now as a result of those events. On the island, reading that Kate was basically going out of her mind was such a relief to me - so many times in this show things have gone wrong on the island and I have felt that if I was Kate, I would have a complete breakdown. I would lose control and wouldn't be able to handle it - I would be a blubbering mess. To be able to do that, it was like this tension and energy that you put into every episode finally got to explode [laughs]. Again, I feel like since then there is another Kate: she is different again in a completely new way from the rest of the season.

Did the appearance of the horse in the episode have a specific representation in your mind?

EL: I don't know the *actual* symbolism of the horse, but I did feel that the role the horse played in the flashback, combined with the role the horse played on the island, was very symbolic. Not only was it a turning point in both stories, but it was also a bit of a supernatural foundation in both those stories. When Kate is able to reach out and touch that horse at the end of the episode, it's where her salvation comes from. It's what brings her from being insane, unstable and potentially going over the edge, to her feeling in some way, shape or form, that she touched God, or her soul, or something untouchable, that has proved her sanity. There is a grace for her. I might be reading too much into it, but I really feel that is what happened - a grace was passed through that connection. When she has that moment with Jack, right before the kiss where she says to him, "I just can't... I can't... I can't." She doesn't specify what she can or can't do, except for, "I can't." I feel like maybe after that moment with the horse, it's like she is given the grace so that she can believe in herself. In the whole episode, she thinks she has seen a ghost, but then the ghost turns out to be real and I think it sends her a message to believe in herself.

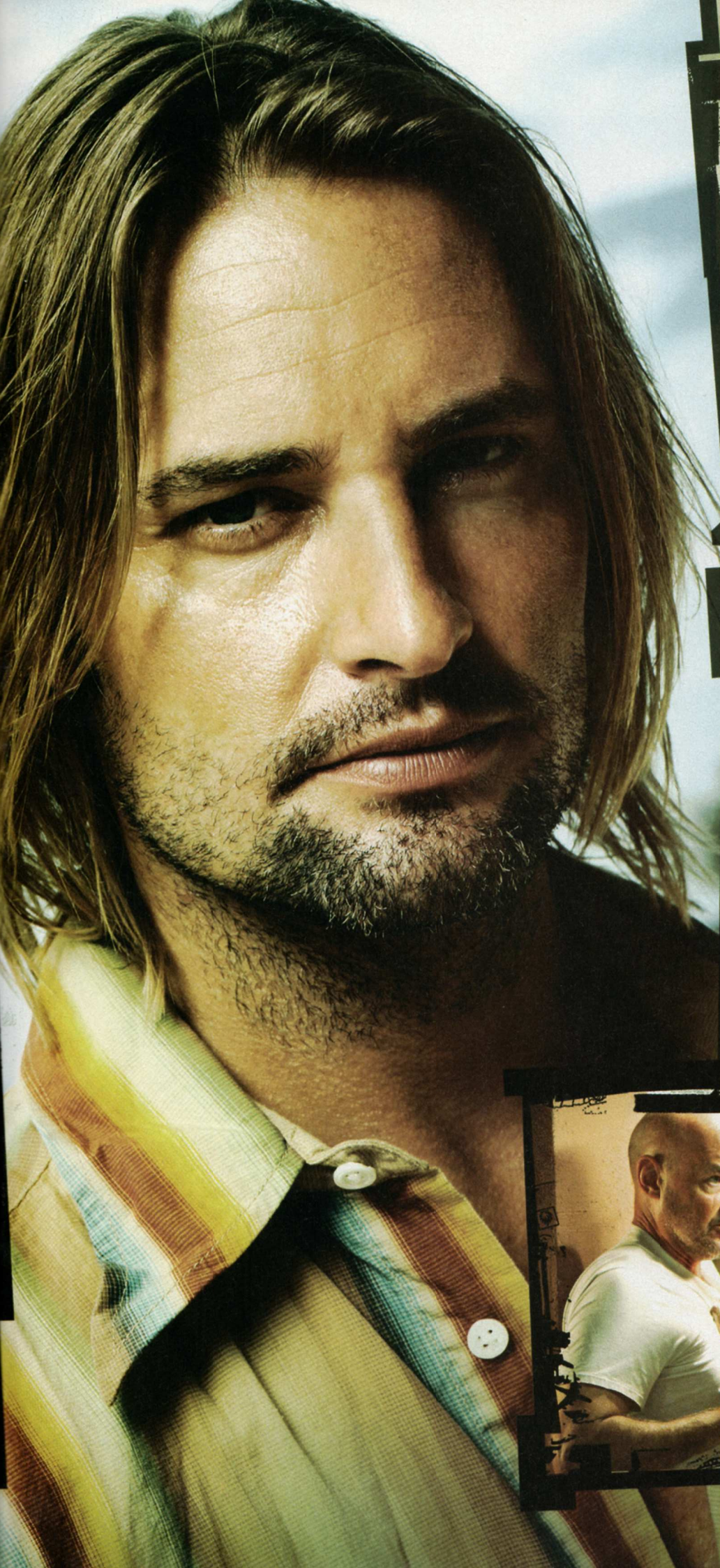
A TIME TO HEAL

JOSH HOLLOWAY discusses the challenges of recovering from his bullet wound...

"The only problem I had was when I talked to the director and said, 'I've been shot in the shoulder, dude. How long is this going to take to heal, because I want to play more of the reality of it, but we are on a TV show?' And they were like, 'Yeah, you are wounded and we are going to play it, but the TV gods are smiling too, so you'll be healing quick.' So the whole time after that was

a challenge. They put me right away running off with Jack and Locke in the jungle two or three days after I got back. I was like, 'OK?' I tried to play it as much as they would allow. Also, the island does have these healing properties, which they've touched on more and more - it keeps coming up. It's part of the island's mystery, and I was like, 'Ok, they convinced me *that way*.'"

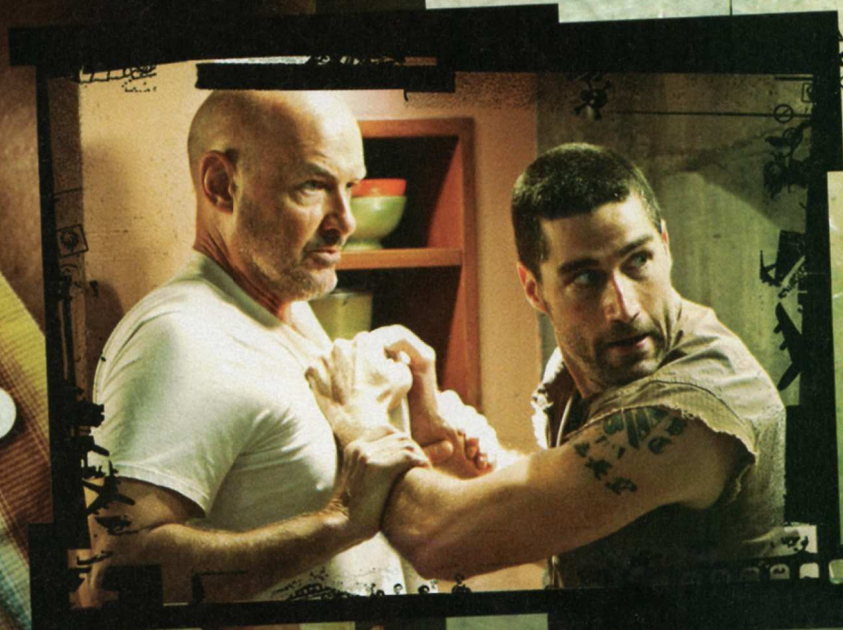




Jack has been a perfect study in what happens when a resolute fixer can't make anything actually work the way he wants. Matthew, has your character's inability to control anything in his life on this island been frustrating for you as well?

MF: Absolutely. There is no question, but I do think that is his lot in these circumstances. This idea of needing to control, fix, repair and tackle problems with the zeal and intensity that he does, I think it's a very male thing. Most men would tell you that, in their relationships with women in their lives, one of the things they get accused of often is attempting to fix things too much. I think you can really generalize the difference between the genders when it comes to when a woman is upset about something, it's very difficult for the male gender to just be there. It translates almost immediately for most men for a need to make it go away. This defining part of Jack Shephard is connected to 'control' – he has an intense need to control the circumstances in which he exists and to fix the problems that come into that.

I think that is a really common part of all of human nature. It does become very frustrating when you are dealing with the circumstances that Jack Shephard is dealing with and the complexities of the island, and the many things and types of people he can't control or fix. Sometimes, I, because I am playing him, feel completely powerless. But that is what *he* would feel, that a lot of the time – almost always – he is not accomplishing what he wants to get done. If you look back through the year and look at the amount of things he has tackled and what he has accomplished in fixing – it's not very many [laughs]! It's frustrating, but it's just part of what the character is existing in.



BY THE FIRE



Do you guys ever get frustrated about Sawyer and Kate's characterization/journey?

JH: You don't want to limit what your character can do. That's what's hard. Once they have a life like this, and you care about them, you do get your own ideas: "I think Sawyer should be doing this or he should be doing that," and you really feel justified in saying it somehow. It's hilarious, but you can't do that as an actor, because you then limit what your character can do – you've already thrown a judgment on where you can go. I was thinking I would like for my guy to be nicer and when I got that [script for *The Long Con*], I was like, "Why does he have to be mean again?" But I got it.

EL: I like to leave the mysteries of the show, the character and the arcs in the hands of the producers and the writers. I feel a great deal of respect for the people who created and maintain this show. I also feel that there is a real foundation in the structure of how things are maintained on the show. I don't like to disrupt that structure, so I tend to leave all that to the producers. It doesn't mean that, quietly, in my own mind, I don't hope for things, but I never voice them to the powers that be. That is, unless somewhere along the line something has gone unnoticed, or something has slipped under their noses and there is a breach in character.

As far as anticipating what Kate is going to do or where she is going to go, I leave it up to them. It turns out that she really did change from the beginning of season two to the end of season two in a completely opposite way than I anticipated. I wanted her to grow in her independence on the island and not trail around after the men on the island, helping them in their endeavors. In that, I thought there would be a real hardening, that Kate would go back to the darker side that we saw in her in the beginning of season one. What ended up happening was the complete opposite. If anything, she became softer and more vulnerable and more caring and giving. She hasn't spent most of the season trailing around after Jack or with Sawyer, but she has been, for the most part of the season, at the bedside of the sick and holding the hands of the weary and allowing people to cry on her shoulder. I think she has become the heart of the island in some way. I don't know if that is because she is healed, or because she feels so confused or tormented that it's easier for her to care for others than herself.

When the original cast reunited by mid-season, how was it meshing again with your fellow peers?

EL: For the season one regular characters, when we made that return back to the old formula, I think every single one of us, when we would meet on the set, we would meet eyes and breathe a sigh of relief. For us it was like we were home. It was so nice to get back to a place that we knew and we understood and believed in because we were treading in really unfamiliar waters in the first quarter of this season. For some of us, we couldn't grasp where we fit in that new mold. Basically, it was like starting from scratch again. Even as audience members, we all felt that if we were just watching the show, we would be craving the formula because it had grown into the story we knew and loved of *Lost*.

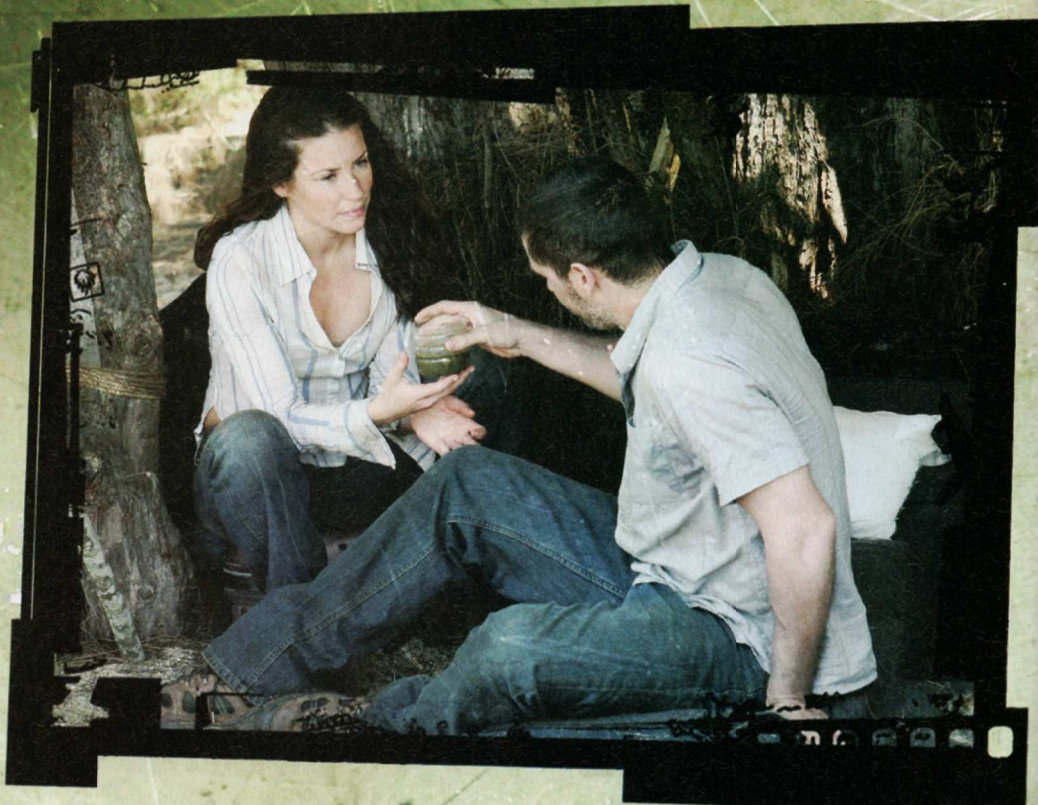
JH: Yeah, we were eager to work with each other, but it was odd at first. There were big hugs with, "Aw, *finally!* Hey, stranger!" and those kinds of things. We still saw each other off set, but it was good, like coming home. It had a good familiar feeling, but at the same time, we had made all these new relationships. It was like an adventure and then coming back to the good feeling of family, and now we have more family members.



"I think Kate has become the heart of the island in some way. I don't know if that is because she is healed, or because she feels so confused or tormented that it's easier for her to care for others than herself." - Evangeline Lilly

This season, Kate seems to have a better clarity of herself and even how she looks at Jack and Sawyer too...

EL: I totally agree, because I feel like she is almost able to see everything from a more separated place. She doesn't have to be emotionally involved because I think a lot of what held her to those men was her need to feel worthy in some way. A lot of the time she would chase Jack and help because she didn't know how else to be useful. She didn't have any other way of feeling worthy and I think what's happening is she is seeing she isn't the only flawed person on this island. Jack has flaws and makes mistakes. Sawyer has some serious flaws but she can see strength in his core. She is realizing she is an equal with many. Before she had a real inferiority problem, and now she can look at them and chuckle, because she sees they need to get over themselves. She is digging those guys in the ribs more about the whole triangle.



With the shift in how Kate sees herself, do you look at the romantic triangle differently and who you think she should gravitate towards more?

EL: I definitely do see a shift there. I feel that, as Kate is moving into season three, both of those men are going to have to chase her because she is going to be a bit blind to them. She is now in a place where she is done chasing them – both of them. If either of them wants her attention or respect, they are going to have to give a little and put their best foot forward or at least a foot forward. Up to now, Jack has never put in an ounce of effort with Kate. He's become attracted and repelled, but he hasn't actually put in any effort for her. Sawyer has, but the only effort he has put out is to get her in the sack. He's never put an ounce of emotional effort into her. I think she is at a place where she sees through them both and she is done with it. I think she has reached out to both of them in a really vulnerable way and has been hurt.

With the kiss between Jack and Kate and their strengthening bond into the finale, do you see Jack as more of a real match for her?

MF: Yeah, I think that these two people have reached a point where they are more accepting of who the other person is. When that happens, then there is a really deep attraction, not just physically, but emotionally – a need. I think that's what stood in the way of these two people for a long time. It's certainly what stood in the way of Jack as far as his need and desire, emotionally, to her. He wasn't as accepting of her flaws. I think the circumstances of the island are becoming more and more intense and getting to be more accepting of each other's shortcomings leaves that desire, which has always been there and if anything has only been growing for an emotional connection, and leaves it more open for that to happen. In the two years that we have been doing this show, and the couple of months that these two people have existed in these circumstances on the island – right now is the closest they have ever been. When you see how the year ends, it's going to be really interesting to see where it goes next year.

So Josh, where does that leave Sawyer in the mix?

JH: I am so interested to see where that goes, but regardless, either [Jack] or Sawyer better get some action – it's ridiculous [laughs]! But seriously, these characters are really alive now. Sawyer will always screw it up, because he's Sawyer. He is all caught up in it now and he's got feelings for her and there is nothing he can do about it. She's got him in a way. If the audience expects it, you better believe it ain't gonna happen. These writers throw twists all the time, so that's cool. If the fans expect it, I can pretty much determine that I ain't gonna get her [laughs].



"Sometimes, I, because I am playing Jack, feel completely powerless. But that is what he would feel, that a lot of the time – almost always – he is not accomplishing what he wants to get done." – Matthew Fox



BY THE FIRE

In the last half of the season, the character alignments and relationships have really shifted in surprising directions. Where do you anticipate it heading for the next season?

MF: One of the things that I anticipated this year was that it has got more *Lord of the Flies*-ish. Amongst our core group of people, these betrayals and alliances began to ebb and flow and get complicated. I always anticipated that something bigger than that core was going to challenge them – that being the Others. What you have is a situation where these characters in our core group have really intense dynamics amongst themselves, whether they have alliances or whether they are really at odds with one another, like Jack and Sawyer.

Suddenly, you are thrown into a situation where there is another line drawn with another group.

JH: I think [the tensions] will continue forever. I keep saying 'Alpha Men,' but the thing is, none of them are followers, so there is always going to be a power struggle. They all have their attributes, though I don't really know what Sawyer's is yet [laughs]! Jack is a doctor, Sayid is a soldier, Locke is a philosopher, Sawyer is... the axe in the wheel? I don't know where that will go, but it will twist and turn. There will be alliances within the camp, and I don't think the camp will split up yet. I see that happening as the show continues in a few years. Who knows, one of us could get infected or maybe we become Others – like in *The Thing* when it gets in your body and you don't know which one has it. I can see them go off into so many directions, but I have no fricken clue. I love it now because before I was trying to think ahead. Now, I am just enjoying Hawaii and loving work. I get a script and go do it because I know it will be kick-ass.



"I would like to see more of these new alliances. For example, Charlie and Mr. Eko who knows where that is going to lead in season three..."

- Evangeline Lilly

EL: What I would like to see, as an audience member, is more of these new alliances. For example, Charlie spent the whole first season wooing Claire and spent most of the second season in No Man's Land – but we now see an alliance with him and Mr. Eko – who knows where that is going to lead in season three...

For Kate, she spent a lot of the first season primarily with the men on the island and in season two, you see her interacting with a lot of the women on the island. With all of these new shifts and alliances, I would like to see another side to the characters so they become more full.

We didn't get to see Jack or Locke tempered the way we see them when they are put together, and that is so true of

humanity and how we interact with other human beings. You might be the most congenial person in the world for 10 years running with the same person, but you spend 10 minutes with a different person who brings out another side of you... you might be a total monster with them. I love that aspect, but it also scares me because it's a lot of people to keep straight. One of my concerns for the show and the characters is the difficulty of the thru-line. What worries me is that there isn't time or room to explore those sides and they will be left hanging. The audience will only get a glimpse or taste of it and then all they will see after that is the same old thing. To really have these characters live, they have to maintain that after they have introduced it. It's a huge challenge.

STAR-CROSSED LOVERS?

MATTHEW FOX explains where he feels Jack and Kate are at right now...

"They are now emotionally connected more intensely than they have ever been. If you removed all the circumstances that are getting in the way of them being together romantically, I think they could be together at this point. But there are so many things going on and so many things requiring their attention and their energy, it's like two ships constantly passing in the night, but they really are connected through time and space almost."



"I'm very much looking forward to seeing what happens [in Jack's flashbacks] after that marriage has come to an end. I have a feeling it's going to be pretty dark and a painful period in Jack Shephard's life." - Matthew Fox

How do you feel going into the third season of the series?

JH: I like where [Sawyer's] position is now. It's fun. I'm hoping there is some kind of clash with the Others.

EL: I actually just feel really eager. I was very hesitant and apprehensive about going from season one to season two, because I was afraid to keep going at this job. I was so nervous. Now, coming out of season two it couldn't be more opposite. I am eager to see where they take the show in season three because they have done this really incredible thing of making each season a chapter in and of itself.


There is a distinct life to season one that is totally different from season two. I can't wait to see what the 'character' of season three is! I have now also gotten to a place of comfort with Kate and that brings me to another level. I might get

a little bit more involved with making suggestions for my character in season three. I have not done that yet, but I know that being a writer myself that sometimes the inkwell runs dry and you want input. It can be very helpful for the characters to bring some new ideas to the table. Now that I feel that I am finally at a place where I understand Kate and understand what the writers are doing with her, maybe I can get involved with where Kate goes and who she becomes. It's exciting!

MF: You put Jack and Sawyer in really, really dire circumstances - which is where they will be next year - and with Kate in the mix of that triangle, then you watch people have to deal with something larger than themselves. Watching those relationships come together, even with everything that is between them, is very interesting, and in my mind that is what season three is going to be about. 🔥



BY THE FIRE



HEALING SANDS

After seemingly curing Rose's terminal illness, the woman of faith and her husband Bernard vow to never leave the island. Actors **L. SCOTT CALDWELL** and **SAM ANDERSON**, who play the reunited couple, discuss their roles in the ever-evolving *Lost* saga...

Words: Bryan Cairns

How did you initially land on *Lost*?

L. Scott Caldwell: In this particular case, I got a call the day I was moving into the place I am at now. We were literally moving so it was a last minute call and they asked me if I could come in and meet on this project. I said, "No way. I'm in the middle of moving. Are they going another day?" My agent said, "I'll call them and see if they could see you tomorrow." He called back and said, "They don't really have any material so to speak so you would really be going in to say hello. They don't care what you look like, they just want you to come in so if there is anyway you could do it, they would love to see you in the next hour." I scooted over and it was just a couple of lines that I say on the

plane. The character really didn't even have a name. She was 'the woman with the peach-colored blouse' and it stayed that way for a while. **Sam Anderson:** I became involved by going to read for a guest star role that at the time, I thought it wasn't who it was. They apparently didn't want the information to get out that it was Rose's husband. The audition material was emotionally similar but it was a different guy who was asking some of the original cast members if they had run into a girl who was his daughter. I kept thinking, "Where is this guy coming from? What is that about?" And then it wasn't until they hired me that I understood it was Bernard and I was thrilled.



MR HOLLAND'S OPUS

SAM ANDERSON compares recognition as *Angel's* Holland Manners to *Lost's* Bernard...

Since the creators are so hush-hush, what interested you about Bernard?

SA: He is a guy whose emotions are on his sleeve. Maybe because of this experience or maybe because of how much he feels about her... but that is an unusual guy to have around on TV and I like that very much. I was told by a friend of mine that initially there was a little argument going on on the internet about whether Bernard is strong or weak – “He seems kind of emotional. Is he strong enough to be married to Rose?” And then somebody else was like, “For God’s sake! He just fell out of the sky! How would you feel?” It was always my intention that just because your emotions are out there, doesn’t mean you aren’t strong.

Why were you reluctant to meet Sam before Rose and Bernard reunited?

LSC: It didn’t quite play out the way I wanted, but initially I thought it would be nice not to meet him. What I had been [imagining] in my head is my husband, because you pull as much as you can from your own reality. My husband was 6’5”, dark, and handsome. I thought it could be to my advantage to see Sam with brand new eyes. By seeing him for the very first time, I thought I could catch that on camera. I avoided him for five weeks and then I flew home on the red eye. I was told he was also going to be on that flight so I asked them to make sure we didn’t ride in the same car. I got to the airport first and staked out a little spot where I could see the gate. I could see him from a distance and I said, “Oh there he is.” I was going to wait until he had got on the plane before I boarded. I saw him heading my way and thought he was going to the bathroom so I put my head down and I was sure he couldn’t see me. Just as he was about to get on that escalator, that gave him a different view and he saw me. I was like, “Oh God!” He came over and I said, “I know who you are but I can’t look at you.” That is when I told him what I was doing [laughs].

“I’m still new to *Lost* but it seems like *Lost* is more of a wide spread phenomena and *Angel* was a little more cult. I loved playing that guy [in *Angel*] who was out and out evil. There was some great internet buzz when I started *Lost* – ‘Holland Manners is Rose’s husband! He is probably going to kill her in her sleep.’ They were positive I was going to be this duplicitous guy because I’ve played a lot of them.

“Now when [Caldwell and I] fly – and this just happened yesterday – we never end up together. We’ve become good friends and we usually ride to

the airport together and hang out, but we never sit together. So the stewardess came over to me, knelt down and very seriously said, ‘Would you like me to ask somebody to move so you can sit with your wife?’ I thought, ‘Wow! This has really gotten into your subconscious, hasn’t it?’ I’m stopped everywhere and what I hear is so gratifying. It is across racial lines, across ages, and people seem to love them.”

How did you react to all the hoopla over being an interracial couple?

LSC: I didn’t know anything about it until I got a call from a reporter who did an article for USA Today on that very subject so that was when I was forced to give it some thought. The writers or producers did not let me know Bernard was this 5’6” elderly Jewish man. As a matter of fact, when I was reading that script which was the first time I was back in season two, there was a little stage direction that says something about dealing with the Tallies and an elderly white man named Bernard opens the door. I thought, “Bernard? I’ve heard the name before. Bernard who? Oh shit! Bernard?!” It was funny because in a million years I would not have imagined *that* – I had heard a rumor that Samuel L. Jackson was going to be playing Bernard. The fact that it is interracial is not as big of a deal as it would have been in the 60s or 70s but it is still something. It still raises a question in somebody’s mind, which means it is an area of exploration.

What excited you most about the Bernard and Rose flashback episode?

LSC: I got married during the pilot to a man who was terminally ill. He died within that year so they borrowed that from my story, so it has become Rose and Bernard’s backstory.

SA: Given the nature of the story, I had my own ideas about what it was going to be and where it was going to go. I didn’t know what the surprises were in their relationship. Playing that episode in particular has been one of the high points about my feelings towards acting and my acting career. I think if people experience it the way they wrote it – if it has the same effect on the audience that it did on me – it will [have been] a great ride.



Do you have a favorite moment on the series so far?

SA: Other than their reunion and their episode, being found up in the tree from the accident was a great thing to play because I was scared to death! I didn’t know how scared I was of heights until I got on this seat which was attached to a crane. When we were doing close-ups, they had a little platform they built onto the crane where the cameraman could be on. Attached to that was this bar with three airline seats, containing me and the dead guy. It was hanging off an angle so it literally felt like you are hanging in space. Anytime anyone moved on the platform, the seat would bounce. It was terrifying but they got some great work out of me. I probably lost a little weight from sweating.



“[Bernard] being found up in the tree from the accident was a great thing to play because I was scared to death! I didn’t know how scared I was of heights until I got on this seat which was attached to a crane... it literally felt like you are hanging in space.” – Sam Anderson

FAMILY CHOICES

L. SCOTT CALDWELL on making Rose's history more ambiguous...



"David Fury wrote the episode where Rose was telling Jack that her husband was still alive. Jack was alluding to the fact I would need to take care of myself and get back home – he was sure that I had a family. Rose then said something to the effect of, 'I have two sons who already made a choice not to be a family.' I kinda questioned it and said [to Fury], 'Are you going anywhere

with this?' And he said, 'We can go anywhere we want.' I said, 'Well, if you haven't really decided that she has two sons for sure but are going to create something around that, I would prefer not to give any specifics of what her life is.' It wasn't necessary to play the scene, and now they're not stuck with that."

What do you remember about shooting the pilot's crash sequence?

LSC: What I recall about shooting that scene is I was doing a little bit more acting than everybody else [laughs]. They were teasing me, going, "Oh you look like you are really about to crash!" It was a big joke because there was an empty seat next to me and the next one over had an extra sitting there. At the moment of the supposed impact when the oxygen masks drop down, mine didn't so I grabbed his [laughs]! I was fighting for that mask and I thought "Well, that would really be happening anyway."

So what would you like see next season for Rose and Bernard?

SA: I am still so surprised this is ongoing that I haven't really allowed myself to think ahead. I've let them surprise me with, "Oh! Oh it's *this*. Oh, I'm doing *that*." It is such a great thing that for once, I'm not going, "I wish they would do *this*. Are they going to do *that*?" Am I going to come back? That is always up in the air and you just never know. Thankfully, I've been busy enough that I haven't had to worry.

LSC: I'd like to see more faith and hope. One of the things they wanted to build on is that there is this battle between good and evil on the island. I represent this character of great faith act as a spearhead in fighting this other element. I'd like to be the person on the island filled with so much love and faith who saves the day. 🔥

"I'd like to see more faith and hope [in season three]. That was one of the things they wanted to build on is that there was this battle between good and evil on the island."
- L Scott Caldwell



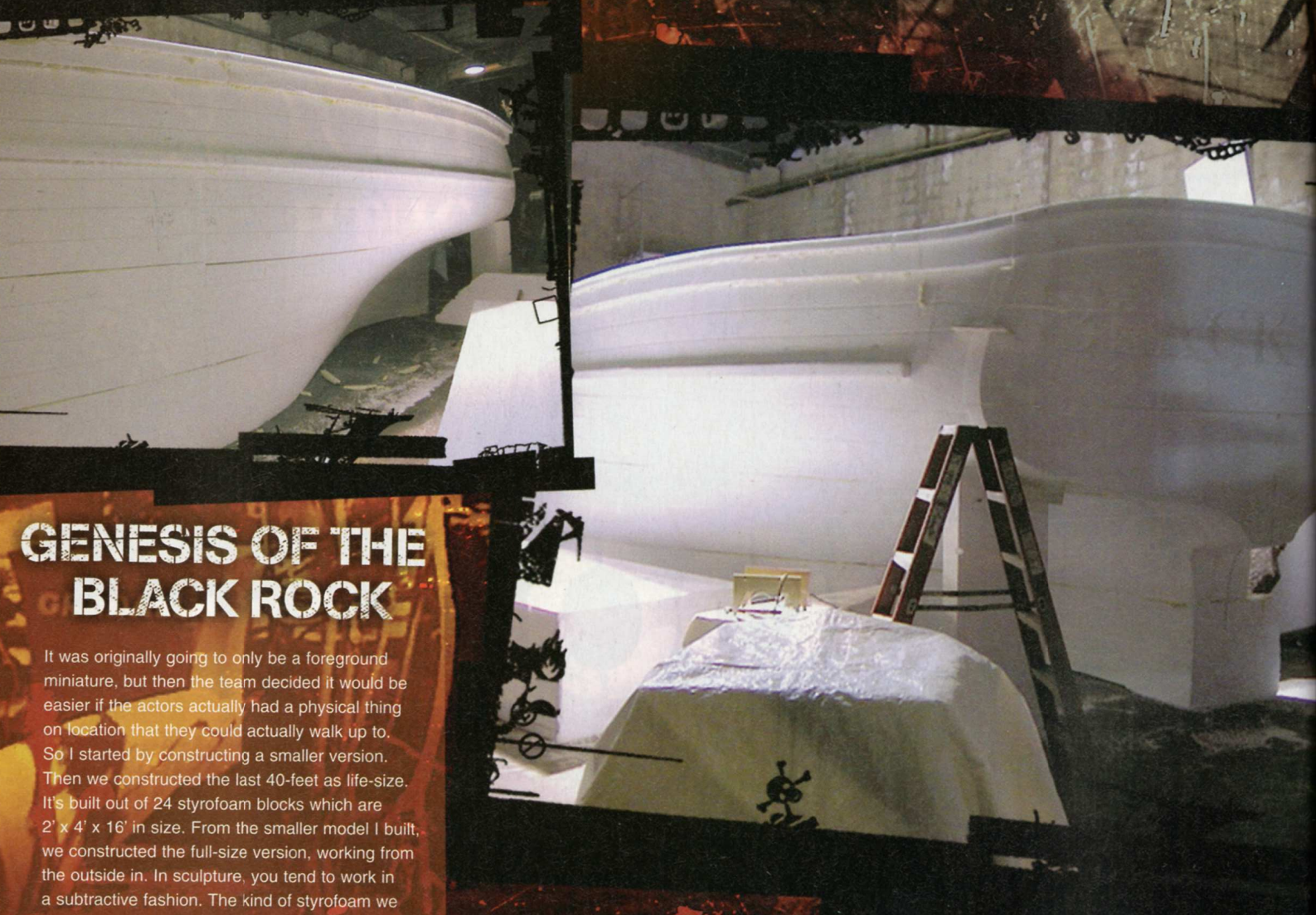
Dark Territory

BLACK ROCK
PORTSMOUTH

SCHOOL OF ROCK

A lot of aspects surrounding Dark Territory remain steeped in mystery. However, with exclusive photos from his own personal collection, Sculptor **JIM VAN HOUTEN** is about to blow the cover on one of the show's most intriguing discoveries, the eerie ship wreckage of the Black Rock...

"The set for the interior shots of the ship is about 40 miles away from the on-location wreckage - you go through the door in one place, and you come out the other side, miles and miles away - it's all movie magic [laughs]!"



GENESIS OF THE BLACK ROCK

It was originally going to only be a foreground miniature, but then the team decided it would be easier if the actors actually had a physical thing on location that they could actually walk up to. So I started by constructing a smaller version. Then we constructed the last 40-feet as life-size. It's built out of 24 styrofoam blocks which are 2' x 4' x 16' in size. From the smaller model I built, we constructed the full-size version, working from the outside in. In sculpture, you tend to work in a subtractive fashion. The kind of styrofoam we used is a new element in the motion picture film industry - maybe in the past 20 years. Before that they were mainly using plaster. With something like the inside of the hatch, a lot of the pipes are all made out of foam.

The full-size section of the Black Rock ended up being made up of four sections that were put on a giant truck that was taken to the shooting location. Then, a big piece of machinery set the pieces in place, and secured it, and then the team painted it. They did a great paint job - that's what really sold it. When you see the characters walk inside the ship, that's actually a set on a soundstage. So you can walk straight through the section of the Black Rock that was placed on location. The set for the interior shots of the ship is about 40 miles away from the on-location wreckage - you go through the door in one place, and you come out the other side, miles and miles away - it's all movie magic [laughs]!

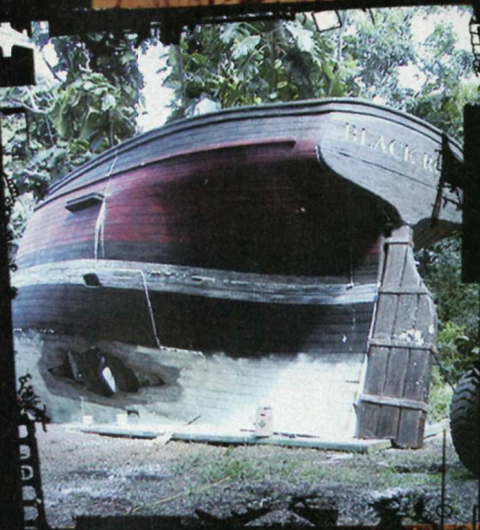
THE ORIGINS OF THE SLAVE SHIP

I wasn't given a detailed back-story. Most of the direction given was, "It has to be an old wooden hulk of a ship," plus, "a long ship that was blown way inland on the island, perhaps from a tsunami or something." It had to be far enough away from the jungle and the beach so that when Hurley says, "How does something like that... get here?" it really has that feeling of, "Where did this come from?"

With this work, it's a little 'no guts no glory' - you have to take the ball and run. The timeframe

that we have on the show is very small. A lot of the time you hope you're running down the right avenue with a certain idea. Sometimes you're wrong, but generally you get a feel for it.

All of the ideas come from the writers, and they're verbal, so they describe what they're seeing with words, but of course, you can't peak into their minds [laughs], so by working with the art department and asking as many questions as you can - but you know, with time, sometimes you just have to be all, "go go go!"



RETURNING TO THE BLACK ROCK'S MYSTERY

I don't know if we're going back there or not... maybe. I hope we get to go back to that Black Rock, but for the moment, it sure doesn't look that way. The thing is, film and television are such visual art forms, we're telling our stories through these pictures, and a lot of the time, something that we're seemingly working weeks on, you'll only get a glimpse of, and that's it! But that does add to the mystery of the story as well: you see it, you leave and then it's, "What was that?" But I do think that sometimes it's more fun for the audience to fill in the blanks.

A lot of cinema right now, you can figure out what the movie's about during the opening credits [laughs]! I like films that, for the first 45 minutes or so you're like, "What the heck am I watching?" — you don't know what's going on but can't take your eyes off the screen.





"I think we'd all like to see what that black smoke is! I'd love to see what is shaking those trees and ripped the pilot out of the cockpit."

LOOKING BACK ON SEASON TWO

It seemed like the first few episodes of this season were more character-driven, because we needed to meet these people. But now, I think the island is more of a character, too. I've really enjoyed the new characters like Mr. Eko – and we're starting to see that the Others are not at all what they appear to be – in fact, nothing is what it appears to be.

"[The Black Rock] had to be far enough away from the jungle and the beach so that when Hurley says, 'How does something like that... get here?' it really has that feeling of, 'Where did this come from?'"



FUTURE PROPS/EFFECTS

We had a lot of fun with the raft, and also with the device that I built to try and smash the hatch door open with. It's always fun to get involved with something that is both sculptural, mechanical, and a gag. On a feature film they would throw thousands of dollars at something like that, but on shows like this you have to 'MacGyver' it a lot of the time.



FUTURE WISHES

I think we'd all like to see what that black smoke is! I'd love to see what is shaking those trees and ripped the pilot out of the cockpit. I'd love to see where those polar bears came from... ☠️

Special thanks to Jim Van Houten who was speaking with Paul Terry



[THE WRITER]

During his final days writing the *Alias* series finale with Jeff Pinkner, **DREW GODDARD** took a quick break to share his thoughts on joining the *Lost* world – a place inhabited by creepy hatches, freaky Others, and marauding ‘monsters’...

Words: Tara DiLullo

Was *Lost* a show that you hoped you would eventually wind up writing for?

From the moment I saw the pilot, I let it be known to anyone who would listen that I love *Lost* and would love to help in anyway I can. When we found out that *Alias* was at an end, I definitely said, “If there is anything I can do to help [at *Lost*], let me know.” J.J., Damon and Carlton seemed to cotton to that idea. I’m just thrilled to be a part of it.

Your résumé reads as a laundry list of beloved genre shows including *Buffy the Vampire Slayer*, *Angel* and *Alias*. How did your work on those shows prepare you for *Lost*?

It’s funny because as different as all those shows are, I feel there is a very common thread among all of them. They are all profoundly character based. They’re not based on *Law & Order* types solving the mysteries. Certainly, they have elements of that but they are all grounded in character. The most exciting thing about *Lost* to me is that these are some of the most vibrant characters I’ve ever seen. It makes your life so much easier as a writer because you put any combination of the characters in the room, or in this case on the beach, and suddenly you have a great scene because they are so interesting.

During season one, you wrote *Outlaws*. Did you work a lot with the *Lost* writers to get the feel of the show to prepare for your script?

Yes, I was fortunate enough that I had a couple of weeks to come in and sit down with Damon and Carlton and the rest of the staff. They couldn’t have been more helpful or more involved and I was there to just help execute their vision. It worked out really well that I wasn’t flying solo on that one. I had great help and support. At the end of the day, my favorite episodes and the most fun I have is when you just get together with friends and you always start with, “Wouldn’t it be cool if...” It doesn’t even feel like a job. It feels like you are in your backyard putting on a show with your friends [laughs].



You didn't get to come back for season two?

No, I got to just watch *Lost* as a fan for season two.

What have you enjoyed most about this season as a viewer?

I've been largely in the dark and I enjoy watching it and being surprised. I found myself almost on the verge of tears when Shannon died. I was shocked by that! Just when I started to really care about that character, they yanked her out from under me. I found myself getting mad and there was definitely a "How dare you!" moment, which is always a good sign [laughs]!

What's your favorite episode this year?

I thought the Mr. Eko episode (*The 23rd Psalm*) was one of the best episodes of television I had ever seen. I think that script was jaw-droppingly good. Adewale (Akinuoye-Agbaje) was just heartbreaking and menacing. To me, that episode encapsulates everything about what is so great about *Lost*. I haven't seen a better hour of television and it was definitely a high point.

You've already written for Sawyer, so which of the other characters are you most excited to write an episode for?

They are all challenging in their own right, but they are all exciting. The good news is that there's not a bad number that comes up when they spin that wheel. What's great

is that depending on the character, it completely changes the type of episode it is. You can find yourself writing a hardcore con man episode if you get Sawyer or a comedy episode if you get Hurley. Or what's great is that any one of those can change and be the exact opposite from flashback to flashback, because no one gets stuck in just a particular genre.

You did some great comedic episodes on *Buffy*, and a few lighter episodes on *Alias*. Are you excited to still be able to write the funny on *Lost*?

Oh, yeah. I can't wait. They have some [characters] that you put anything in their mouths and it's just funny. But I have found that a little goes a long way, particularly with these types of show. You really want to save it for when things are at their darkest. That right line is often the thing that makes you laugh and breaks your heart at the same time.

During your break between *Alias*' end and the start of *Lost*'s new season, do you have other projects planned?

There are a few irons in the fire. I've been doing some work in the feature world, which is a very different animal. You are much more of a hired gun to just come in and punch things up and change things. You never feel like you are executing your vision, which is what it feels like when you are here on the TV set. So I have no plans to abandon TV any time soon, that's for sure.

In your four-year television career, you've had an amazing string of quality shows to work on. Do you ever pinch yourself looking in awe at where you are now?

When I just think of those shows, *Buffy*, *Angel*, *Alias*, *Lost*, it astounds me how fortunate I have been just to be around this level of talent at every level.

I keep waiting for someone to tell me that I snuck behind the curtain and I have to leave now [laughs]. Until then, I am going to try to keep doing more of the same. It's not like I'm trying to change things up.

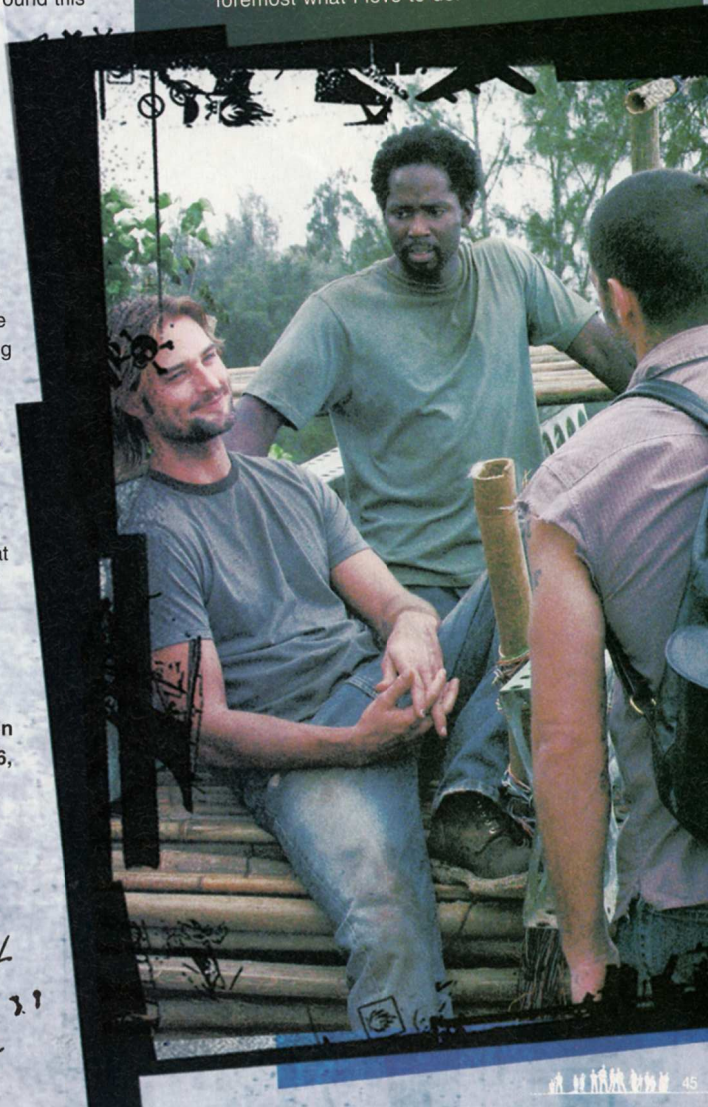
I just want to keep doing these shows. I point to my résumé when people say what do you want to be and I say, "I just want to keep doing *that!*" Eventually, I will realize my own vision, which quite frankly is just an amalgamation of everything I've written. I stand by every one of my episodes and it's not like I am being forced to say things I don't want to say. I am doing what I want to do and there's not one of them I would disown. I'm so lucky!

To find out more about Drew Goddard's final episodes on *Alias*, this interview continues in *Alias: The Official Magazine* #16, out July 4, 2006

DIRECTORIAL DEBUT?

With so many of his peers jumping in the director's chair, **DREW GODDARD** reveals he has similar aspirations...

"It's definitely something that I aspire to do. At the same time, writing is my first love and I know a lot of writers that spend so much time directing that they forget what got them there in the first place. I definitely want to stay conscious of that and always be writing, because that is first and foremost what I love to do."



"I found myself almost on the verge of tears when Shannon died. I was shocked by that! Just when I started to really care about that character, they yanked her out from under me."

SALVAGED

A SHORE THING

Making it look like the survivors have made living quarters out of salvaged items from the crash is no easy task. Set Decorator **RICK ROMER** explains the challenges that the island adventure poses him...

Words: Ned Hartley

How did you start working on *Lost*?

I did a pilot for another show [in Hawaii] instead called *North Shore*. As fate would have it, the pilot for *Lost* came in between the pilot for *North Shore* and when the *North Shore* series started.

I did the *Lost* pilot, and that was like doing a feature, it was just amazing. There was burned luggage, bodies – it was unlike anything I'd ever done before – it really wasn't the normal decorating task.

How does each character effect what you bring to the beach set?

Well, we're basically saying that each episode is approximately one day, so there's been a lot of discussion over how developed the beach should be. We're constantly worried that it might start looking like *Gilligan's Island* or *Swiss Family Robinson*, so we're trying to avoid any of the clichés and little cutesy things.

It's a bit of a challenge. Technically, anything could have been on that plane in terms of building materials, but you don't want to get too carried away with taking too many liberties. So, it's been restricted to mostly blankets, tarps, playing cards, and then whatever natural things they can find in the jungle. It has been evolving with each episode but it has always been a challenge as to what the look really is. Obviously things can't be too sophisticated – these aren't architects, they are simple, everyday people that are stuck here.

The eternal hope that they're going to be rescued maybe prevents them from building anything too permanent, although Mr. Eko is building a church...



"Technically, anything could have been on that plane in terms of building materials, but you don't want to get too carried away... it's been restricted to mostly blankets, tarps, playing cards, and natural things they can find in the jungle."



Do you think, "This is how Sawyer would build his house" or "This is how Jack would build his house"?

Not so much, it's been more a case of Team *Lost* tells us when they *don't* like something. Even some of the crew just put things together now. We have actually been designing a new food pantry set where they've taken some pieces from the plane and made a kind of communal kitchen. You begin to see a little bit of progression that they are beginning to settle in a little bit more.

The actual location was really quite wonderful. While most beaches in the states are

public, because of its location, this beach is fairly private. It's in a large nature reserve that we have restricted access to, so it's difficult for the public to get to. The biggest problem we have is the high surf that comes in during the winter and we get waves washing away the set [laughs]. We've had that happen several times where a 30/40ft wave will come right through the set — it's pretty dramatic. We then have had to retrieve things that have been washed away.

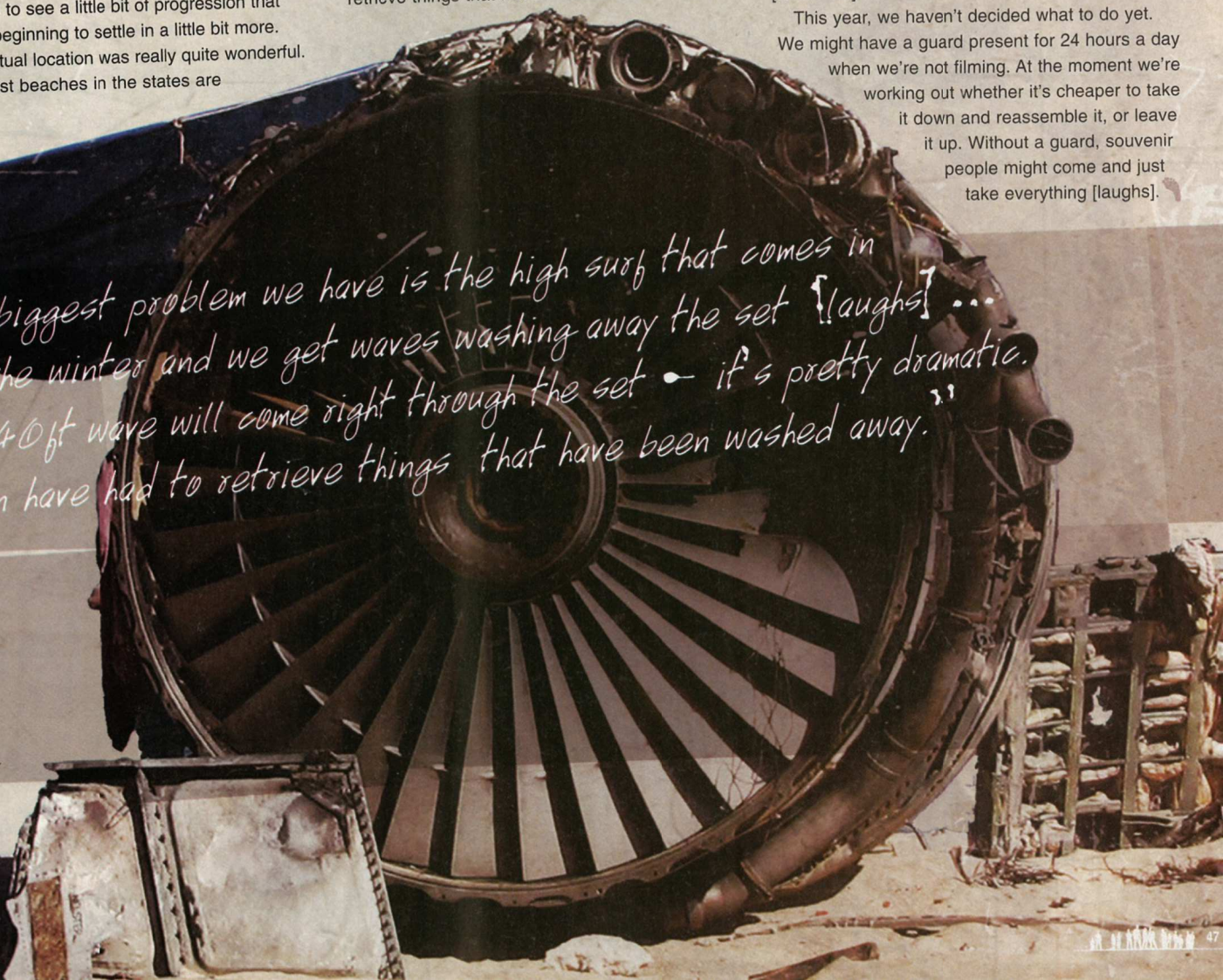
It must be hard to build something fairly permanent on an impermanent location?

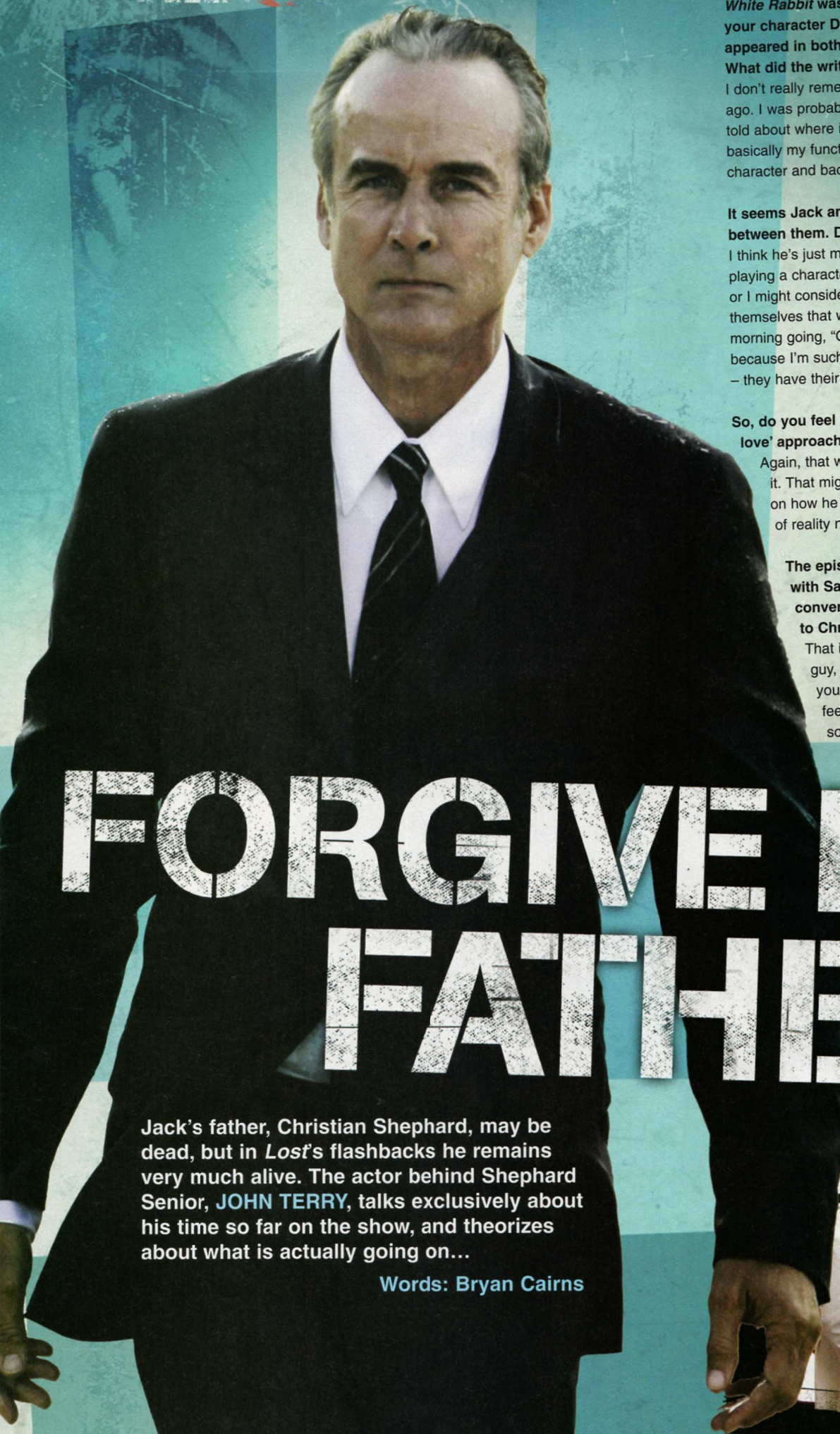
It is, and we're going to shut down during the hiatus for maybe two months. Last year we photographed everything, and then dismantled everything, then had to put it all back [for the next season]. That was fine when there was considerably less structure [to the set].

This year, we haven't decided what to do yet.

We might have a guard present for 24 hours a day when we're not filming. At the moment we're working out whether it's cheaper to take it down and reassemble it, or leave it up. Without a guard, souvenir people might come and just take everything [laughs].

"The biggest problem we have is the high surf that comes in during the winter and we get waves washing away the set [laughs]... a 30/40ft wave will come right through the set — it's pretty dramatic. We then have had to retrieve things that have been washed away."





White Rabbit was an unusual introduction for your character Dr. Christian Shephard, since he appeared in both a flashback and on the island. What did the writers outline for you upfront? I don't really remember [as] it was a year and a half ago. I was probably told very little. I certainly wasn't told about where it was going. I wasn't told this, but basically my function has been to support Jack's character and backstory.

It seems Jack and Christian have plenty of issues between them. Do you think he is a bad father? I think he's just misunderstood. As an actor playing a character, I don't think people who you or I might consider to be bad people actually see themselves that way. They don't wake up in the morning going, "Oh God! I couldn't sleep last night because I'm such a bad person!" They rationalize – they have their own way of seeing themselves.

So, do you feel that Christian incorporated a 'tough love' approach?

Again, that would be an outsider's look at it. That might be part of Christian's take on how he deals with his son – "a strong dose of reality never hurt anyone."

The episode *Outlaws* found you interacting with Sawyer in an Australian bar. That conversation showed a vulnerable side to Christian...

That is what I am saying. Okay, he's a bad guy, he's "this" or "that" and all of a sudden you find out, "Oh... he actually has feelings." He does love his son in his own, some might say twisted way, but to him it

FORGIVE ME, FATHER

Jack's father, Christian Shephard, may be dead, but in *Lost's* flashbacks he remains very much alive. The actor behind Shephard Senior, **JOHN TERRY**, talks exclusively about his time so far on the show, and theorizes about what is actually going on...

Words: Bryan Cairns



SIGNS

JOHN TERRY discusses his new feature film, David Fincher's *Zodiac*...

"To be able to work in the same room with [the film's Director] David Fincher, [plus] Robert Downey Jr., Jake Gyllenhaal, and Mark Ruffalo is a rare, wonderful opportunity. I play Charles Theiriot. It is based on the Zodiac killer and the one reporter who really helped crack the case worked for the *San Francisco Chronicle* which was the oldest continuously running newspaper in San Francisco. Charles is the owner of the newspaper so I am everyone's boss. We just finished [filming] in February of this year."



"Some might want things to be 'black and white,' but I can't do that. It is all gray. That is the beauty of this show. The writing is intelligent and reveals a character's complexity."

is love. Some might want things to be 'black and white', but I can't do that. It is all gray. That is the beauty of this show. The writing is intelligent and reveals a character's complexity. That is why, as actors, many of us really enjoy working on this show because we get to do things we typically don't get to do in television.

At the same time, Christian offers Sawyer some advice...

For Christian to step in – this very insightful man who finds he can smell the insecurity and desperation in other people – is very smart. Christian steers Sawyer in the wrong direction... "You need to go out and do what you feel like you need to do," so Sawyer goes out and kills the wrong guy [laughs]! That is just fun and ironic.

What has excited you about how Jack and Christian's relationship has unfolded?

I am always excited about different layers of complexity in the relationship. It is not necessarily confrontational – there is a real working partnership or mutual respect that we have seen in later episodes. We've seen that affection – and I'm not talking hugging and kissing each other, but in tones of voice and looks. That excites me as an actor to portray that depth.

The cast raves about shooting in Hawaii. How has the sunny location been treating you?

Actually, I think they've had their wettest March on record here! There has been a lot of flooding. It has been kind of nasty.

What has it been like sharing the screen with Matthew Fox?

Fantastic. I could talk about that all day. I've had more fun working with Matthew than I have had in a long time. He's very present and focused. It is about the work, not about being a star. He's very smart and I really like working with him. He and I just fit.

In the episode *White Rabbit*, it was never resolved whether Christian's island appearance was a ghost, vision, or hallucination. Then of course, there is the matter of his empty coffin. Since the writers don't let you in the loop, have you formulated your own theories?

I have a theory about the whole island. It is the Superstring Theory. The only thing that makes sense to me is that this is parallel reality. In the Superstring Theory, I think there are 11 separate realities that can co-exist at the same time. This island represents a co-created reality of all the characters that are on it. The little kid Walt is reading a book with a polar bear in it, and then you get to the island and there is a polar bear. And the only logical way for 48 people to fall out of the sky at 45,000 feet and have them survive is that they didn't. They survived only in another reality so they are actually dead in our reality. They are just alive in a co-created reality.

Does that mean on the island, your character is still kicking and breathing too?

In *our* reality, he's already dead so he can't be killed off, but in *their* reality, all things are possible because it is co-creating things out of their own fears, loves, and frustrations.

Besides *Lost*, you have been a very busy man. What can you tell me about your upcoming pilot *Secrets of a Small Town*?

It is about a feudal landlord type of man, me, who runs a small Northern Californian town. A young,

nationally known investigative reporter returns home to his town to report on a big case. In the town, everyone seems to be in everyone else's pockets, everyone has a past, everyone has secrets and even they don't know all their own secrets... to be revealed each week!

Sounds like the kind of mystery that would be perfect for a full season...

It would be fun to do. I really like all the actors as well as the producers and writers. They are a very nice group of people, which is important to me, like it is here on *Lost*. I haven't met one person on *Lost* that I haven't enjoyed being around which is important to someone who is getting long in the tooth. Life is too short to be spending time with people you don't appreciate.

What aspects of the Jack/Christian dynamic would you further like to see explored?

I would say, since we haven't seen where [father and son] find common ground, I would like to see that explored a little more. We know quite a lot about how they are different, so it might be interesting to see the areas where they are similar.

The pivotal flashback sequence between Sawyer and Christian Shephard is the subject of this issue's *Black Box Recorder*, from p64...



THE OTHERS



SHOOTING PEOPLE

Lost Magazine's Others investigations continue as we lure Director of Photography **LARRY FONG** out of hiding to discuss his role on the show. Then, in Quarantine & Analysis, **DAMON LINDELOF** answers eight important fan questions...

Words: Bryan Cairns & Paul Terry Photos: Larry Fong

Versatility

and talent must be the key to Director of Photography Larry Fong's success. Having attended the Art Centre of Design in Pasadena, he began studying photography before switching majors to film. Soon after graduation, he cut his teeth doing music videos, most notably REM's 'Losing My Religion,' then commercials, television, and movies. In essence, Fong has done it all.

"My duties are to visually capture on film the vision of the director so that involves lighting, composition, assembly of the crew, blocking shots, designing camera moves, choosing equipment and lenses," he explains. "Also with big pictures, giving a project an overall look that best tells the story."

Before *Lost*, Fong hadn't ventured into the world of serialized television but he had a personal connection that came knocking on his door. "J.J. Abrams called me," reveals Fong. "I knew him from way back before either of us did what we do. We've only collaborated once before on a TV commercial but it is safe to say we are pretty good friends. I was doing mostly the commercial route and of course he was doing television. He gave me a call and it sounded like a great project but no matter what the project was, I probably would have said yes."

Involved since the planning stages, Fong had some creative input into the tone and mood of the series. "J.J. and I did the usual thing which is sit down and watch movies of things you think might be a springboard to the look," says Fong. "We looked at so many things and neither of us liked anything we saw but it provides a point of departure for what we want to do. J.J. is pretty busy so we only saw a few seconds of every movie. Because he's so busy, I wouldn't say we had a ton of prep time but thank God we are friends because he was able to convey in a short amount of time what he wanted. I was able to understand what he wanted so there wasn't anything specific going on other than he wanted their plane to look huge and foreboding on the beach, he wanted the crash to be terrifying, and the island to take on its own sense of personality. Besides that, I think he said, 'Make it look really good.' Believe it or not, that is a cinematographer's dream because so often you want to be quick and cheap. When someone that powerful says it has to look good, that is fantastic."

Even before the cast settled in Hawaii, scouting for locations was an important task that presented some unexpected obstacles. "The greatest thing about Oahu is that there is paradise, island, and jungle but also civilization," offers Fong. "As you know, the flashbacks all take place in civilization so we've had to make Honolulu look like Iraq, Japan, Los Angeles, and New York. That took a lot of creative location scouting but we did go to Hawaii several times before shooting. At least for the pilot, the hardest part was trying to find beach where we could close off and not have people snorkeling while we were shooting. They found this beach way at the end of the island at the end of the highway. Still, the road was there at the edge of the plane covered by sand and occasionally we stopped to let cars go through. It was literally 20 feet away. We were also near an airport so every five takes or so we'd have to cut because there were guys jumping out with parachutes right above our heads. There was a glider that would come by every couple of hours and bug us... 'Cut!'"



NEW PILOT REUNION

LARRY FONG recently completed the TV pilot *Secrets of a Small Town* that reunited him with John Terry who plays Jack's father, Dr. Christian Shephard...

"It was crazy," chuckles Fong. "All of a sudden, I see John walk in and I'm like, 'What the hell are you doing here?' It was great hanging with him and talking about old times and the crew because he was traveling back and forth. Of course, he's the evil rich guy in

the town whose daughter is murdered. It could really be great. I was just happy to be shooting real people in real houses instead of naked Greek men on a mountain or people being chased by a 'monster' in the jungle. That was one of the reasons I took it. Back to reality."

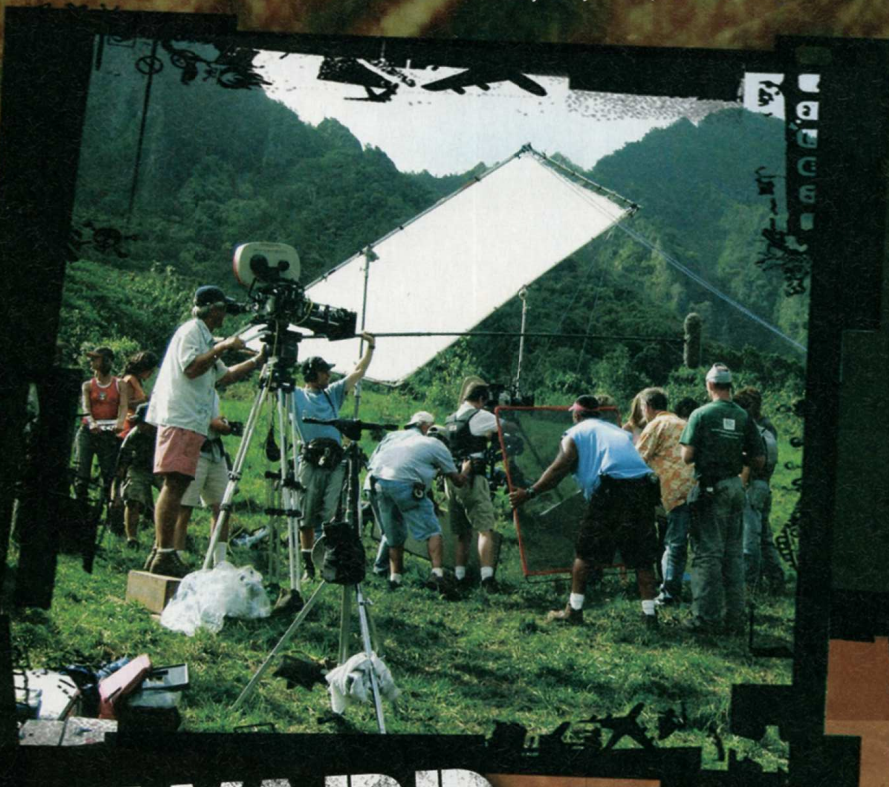
Another exotic location that periodically pops up is Australia. The first episode featured Kate behind the wheel of a truck in the land Down Under, a place where you drive on the opposite side of the road. "That's not such a big deal on the set but we couldn't get any cars that had steering wheels on the wrong side for certain scenes so we shot everything

and reversed the film," explains Fong. "We had to put jewelry on the other side of her; for the guy who had a fake arm we had to put the fake arm on the other arm. Everybody was so confused but all I did on the video monitor, was flip a switch and it reverses it. It wasn't that hard and it is funny how the simplest solutions come out."

"The flashbacks all take place in civilization so we've had to make Honolulu look like Iraq, Japan, Los Angeles, and New York. That took a lot of creative location scouting."

The two-part series premiere packed a wallop with its realistic plane crash and Fong recalls the discussions and direction that went into that unforgettable sequence. "It was interesting because we had the whole set up and J.J. is very prepared," he says. "He draws storyboards in advance but what is amazing about him is he can improvise and think on his feet. With that shot, we only kind of had an idea how it was going to work. We just walked around in circles until we collaboratively threw out ideas. Matthew Fox comes out, just sees this beautiful ocean so we went around the corner where he couldn't really see the airplane. That led to a long walk, which is his discovery of paradise, then to weirdness, to screaming. What is cool about that is there is no point of view so he sees what is going on before we do. You slowly start to hear the sound, see the wreckage, and only in the end do you see the plane in the background. That is the genius because people realize at different times what is going on. That is why it was so powerful."

Of course, part of *Lost's* magic is it combines the island adventure with intriguing flashbacks and both segments have a distinct look. "That was fun," says Fong about creating that uniqueness. "The way I approach cinematography is you have to light the environment, mood, and what is in front of the camera dictates how you are going to do it. If you have a shadowy jungle, you don't pour tons of light on the person and make it look like somewhere else. You let the beach dictate the look: natural and non-lit, but nothing could be further from the truth. If you went to the beach and turned the camera on, well if they are front lit, they are going to be blown out. If they are back-lit, you won't see enough of them. In the jungle, there's not enough light to shoot naturally but when you start putting lights in there, if there is too much, it looks fake. Of course, you can't always put the light exactly where you want because there are vines and trees in the way but you do your best."



AWARD RECOGNITION

LARRY FONG on being nominated for an American Society of Cinematographers Award for the *Lost* pilot...

"That was great and felt really good, it was definitely an honor. Some people go through a lifetime without getting that kind of nomination. I was pretty proud because of it and on TV it is always kind of hectic. J.J. gave us the freedom to really do cool stuff and take the time to do epic shots. There is a lot of handheld shots but there

are also a lot of really nice composed dolly moves and interesting stuff. That is a lot of trouble and time so to make that a priority in a TV show... and there's more than just the beach [too]. There is the interior of the airplane, when they go up and it is raining inside the cockpit which I conceived as a haunted house – a dark and spooky thing."

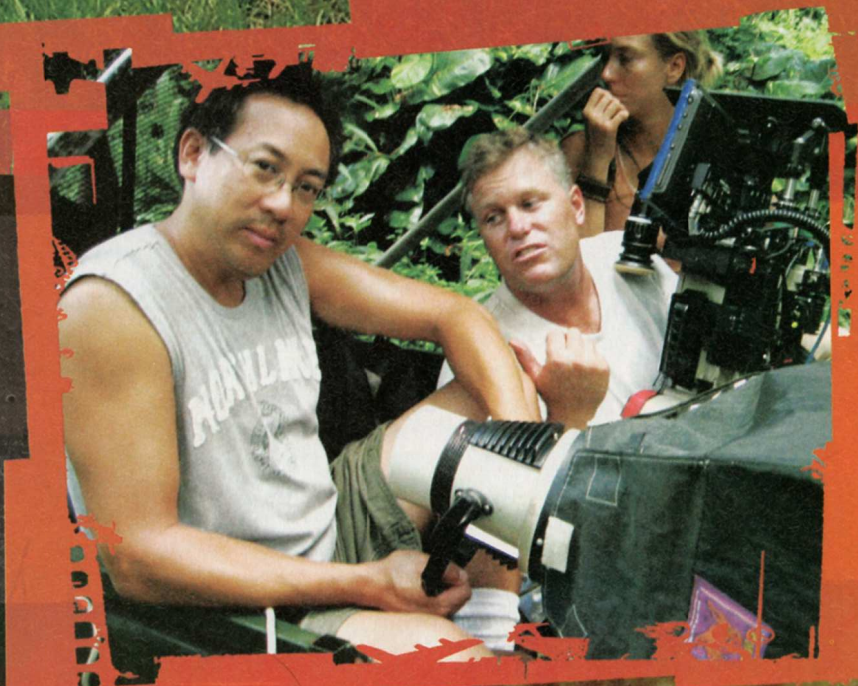
"The flashbacks are cool because you really get to play," he continues. "Like in Iraq, we make it look really yellowy, green, hot, dusty, and hard light. You do that through color, quality of light, and lensing. Then when we did Korea, it is a whole other look again. There can be several ways to go when you are on a set so you get more choices with the flashback. Michael Bonvillain, the other Director of Photography when I was doing it, has different approaches and I would go, 'Wow! That is cool! I wouldn't have done that.' But he had a different story and it worked perfectly for what he was doing. Michael would do a lot of Jack's flashbacks which I never did."





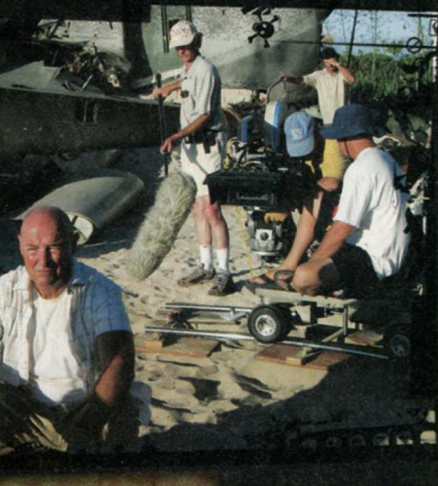
With a 'monster,' polar bears, and the Others hot on their heels, the island survivors are constantly sprinting through the jungle for their very lives. It can be as physical as it appears, since all that speed is not from running in just one spot.

"There are a lot of ways we do that," explains Fong. "If there was a clearing, you could go handheld or steady cam but not for long. You can go sit on the back of those four-wheel vehicles that look like golf carts. You are hanging off the back with a handheld and they drive that thing and the person chases you. There is also the side view. Whenever you see a side view, chances are it is right next to some path or road."



"For those Australian scenes with Kate, we couldn't get any cars that had steering wheels on the wrong side, so we shot everything and reversed the film."

Lost has so many outdoor sequences that lighting can be technical and tricky, especially at night around the burning fire. "Close ups are not lit by fire; it just looks that way," states Fong. "One thing we kept at was how to make it more natural. We worked on that and it evolved into a system that looked better during the series than the pilot. It started getting really easy but it is really cool because you have big spaces like the jungle or beach and no alleys. We don't have those special giant lights like in Hollywood so you learn about minimalism and how dark you can let it go while seeing what you need to see. That was a challenge and I think we pulled it off."



Fong remained with *Lost* throughout the first season but has since moved on to other projects such as Warner Brothers' recent big budgeted Persian/Spartan flick, *300*. Based on the Frank Miller graphic novel, the movie was also directed by one of Fong's friends, Zak Snyder. Immediately, he was struck by the differences between film and television. "You have a lot more time," offers Fong. "For *Lost*, you had eight days to shoot 46 minutes which is about seven pages a day. There is some second unit but it is like five or six pages a day in TV. For a movie, it is like three or four. You also don't use two cameras as much so you can really concentrate on a shot by shot scene. On TV, you have two cameras going all the time and if one is wide, it is like, 'Get the other camera. Just shoot the close up over there.' Sometimes there are compromises because of that. The way you want to work is one shot at a time so you can make every one perfect. On TV, there is just not time for that. That is an art too, knowing how to shoot multiple cameras. Another difference was the food [laughs]. Episode to episode, you have the same characters but the directors rotate. For a movie, you are working with the same director 60 days in a row. You can have a more cohesive vision and a longer form project."

"The coolest thing about television, other than being the most frantic form of cinema or film, is that you know it is going to be on air in a few weeks," he continues. "It has to be done and no matter what, it will be shown. It is not like when you do an indie and, 'Will it be shown for three days in an art house and then be thrown into a video bin?' The thing about *Lost*, love it or hate it, is over 20 million people will be watching it in a couple of weeks."

Reflecting on his time on *Lost*, Fong can't help but gush over the experience and how it has impacted his career. "It was totally rewarding," he concludes. "I've never done an episodic and had decided to take myself out of the commercial world because obviously when someone wants to be a film maker, they want to do long form and drama. I love commercials but they are 30-second stories and you really want something where people can sit down and say, 'That moved me, or I loved it, or I cried.' It would have been worth doing *Lost* for many reasons. Number one was to work with J.J., my good friend. Number two was to go to an amazing location. Number three is you always have to do projects that will make you grow. *Lost* was a way of letting people know I can do other things. Even though Zak wanted me to shoot *300*, without *Lost*, maybe people wouldn't have been so confident. Every project builds on the next." △



QUARANTINE & ANALYSIS

Being *Lost*'s Co-Creator/Executive Producer, DAMON LINDELOF is always hustling here, there and everywhere. However, with the power of our 'Others' section, every issue we'll be trapping Damon inside a hatch of our own... until he's answered eight quick-fire questions sent in by you guys. Then, I suppose we could free him and let him carry on making the show...

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Q What have you found most challenging about season two?
Tara Mews

A I think it's been most challenging to service all of our characters this year... we keep finding ourselves saying, "Wow - I wish we had a chance to get to Charlie in this episode," or "When will we get to do more with the Jack/Kate/Sawyer love triangle?" The story has just been so intense with Henry's arrival and some other upcoming twists that we haven't gotten around to telling all the smaller more intimate moments between our castaways.

Q From all the posts you have read on the *Lost* boards, have many come close to solving what's really going on on the island?
Paddy Fegan

A Lots of the posts are incredibly... perceptive. In terms of "solving" what's going on, well the honest truth is, the fans don't really have ENOUGH information yet to crack ALL of the island's mysteries. But lots of the smaller clues that we've dropped along the way have been completely nailed already!!!

Q How tricky is it to maintain beard continuity - what with all the cleanly shaven flashbacks? How do you write/plan to shoot around it? Watching *Lost* feels like a continuity nightmare, even though you all do a great job of (amazingly) keeping stubble length consistent!
Brian Campbell

A Well, Brian, I have enough problems maintaining my OWN "beard continuity," so I entrust that to the INCREDIBLY able crew down in Hawaii, especially Patti Dalsell who is responsible for ALL of *Lost*'s expansive continuity on the set!

Q Where did you find the actor who plays 'Henry'? He's amazing, so intense and scary!
Maria Arati

A Michael Emerson is a genius. Carlton and I were fans of his from a run he did on *The Practice* a couple of years back (I'm pretty sure he won the Emmy), but his nuanced and intense style was perfect for everything we wanted Henry to be.

Q Did you manage to find the four Virgin Mary statues that were hidden in issue #4? Did anyone else from the Writers' Room find them all?
Karl Barr (*Lost Magazine Designer*)

A I am terrible at that stuff. Hell, I'm still looking for WALDO!

Q Sum up in three words what we should expect from season three!
Paula Reilly

A Intense. Revelatory. UNEXPECTED.

Q Which season two flashback have you most enjoyed crafting?
Rich Murphy

A Mr. Eko's flashback in *The 23rd Psalm* was really exciting for all of us writers to break - and a hoot for Carlton and I to WRITE. Paying off the origin of the drug plane that we saw a whole season ago (and there's more coming, but don't tell!!!) was really rewarding for us, but the best part was giving Adewale the chance to really showcase what an amazing actor he is.



Q What do you and the writers like to do to relax from the stress of crafting *Lost*? Any favorite multi-player video games? I'm guessing nothing involving numbers!
Simone Webb

A Well, different writers have different methods. I dig playing poker (when I can), but the best stress release is spending time with my beautiful wife, Heidi. Eddy and Adam are huge music fans. Javi is a comic book geek well immersed in the world of all things 'net (you should check out his blog! <http://chaodai.livejournal.com/>) and Elizabeth unwinds by listening to Howard Stern.

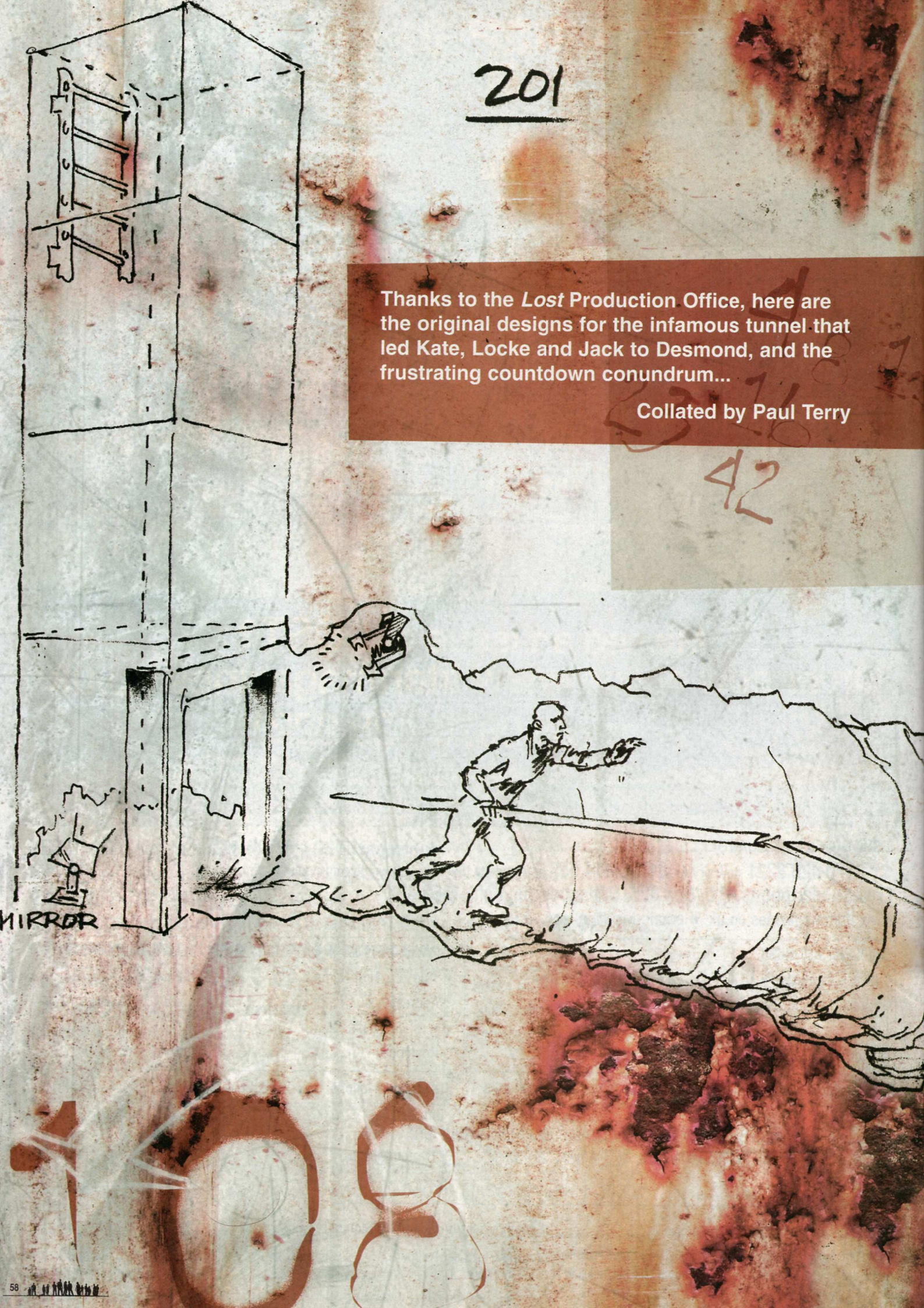
Got a question you want to ask Damon Lindelof? No problem. We'll be sealing him behind our hatch door for another eight interrogations next issue. Email the 'Quarantine & Analysis' section at: voices@titanemail.com

201

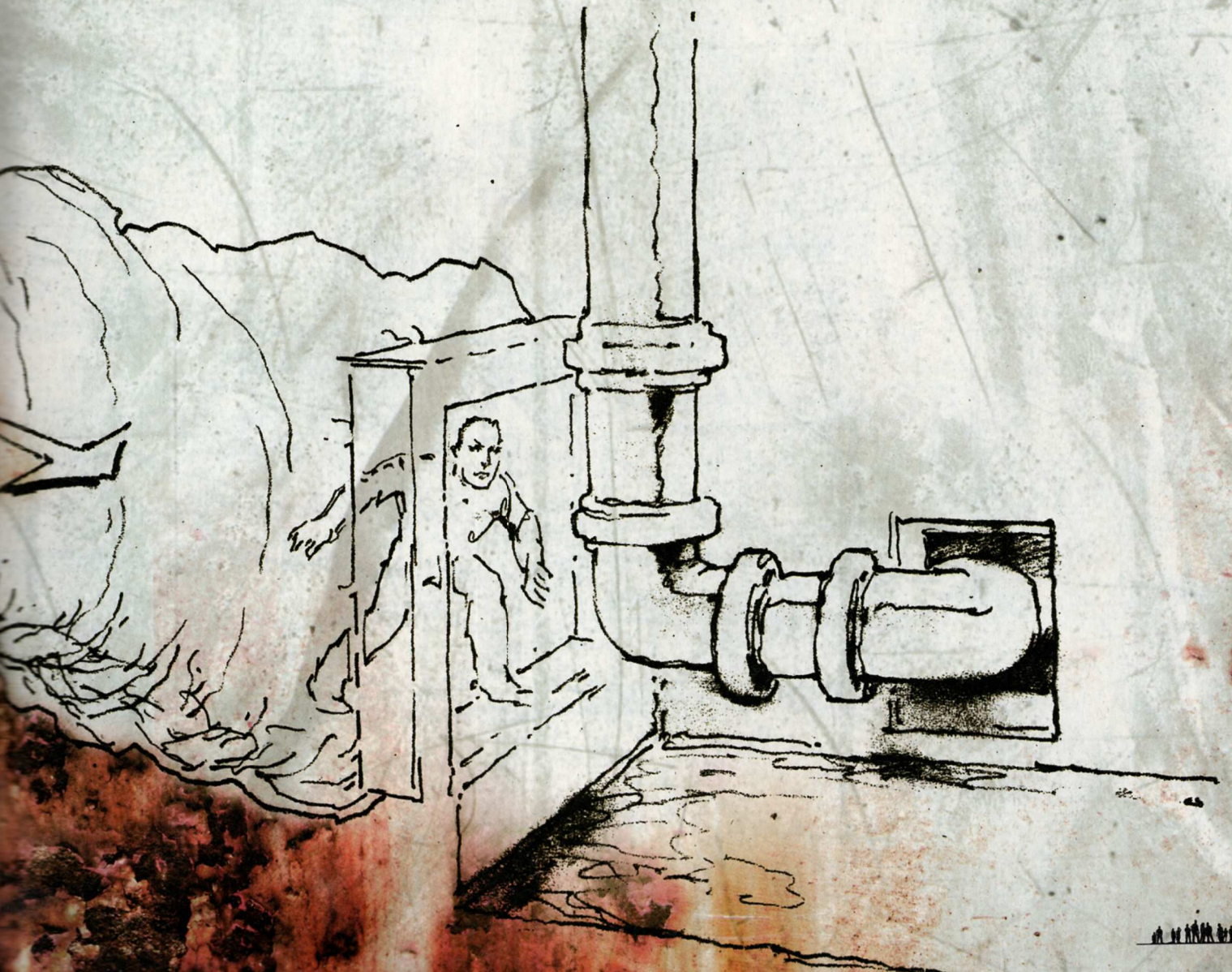
Thanks to the *Lost* Production Office, here are the original designs for the infamous tunnel that led Kate, Locke and Jack to Desmond, and the frustrating countdown conundrum...

Collated by Paul Terry

42



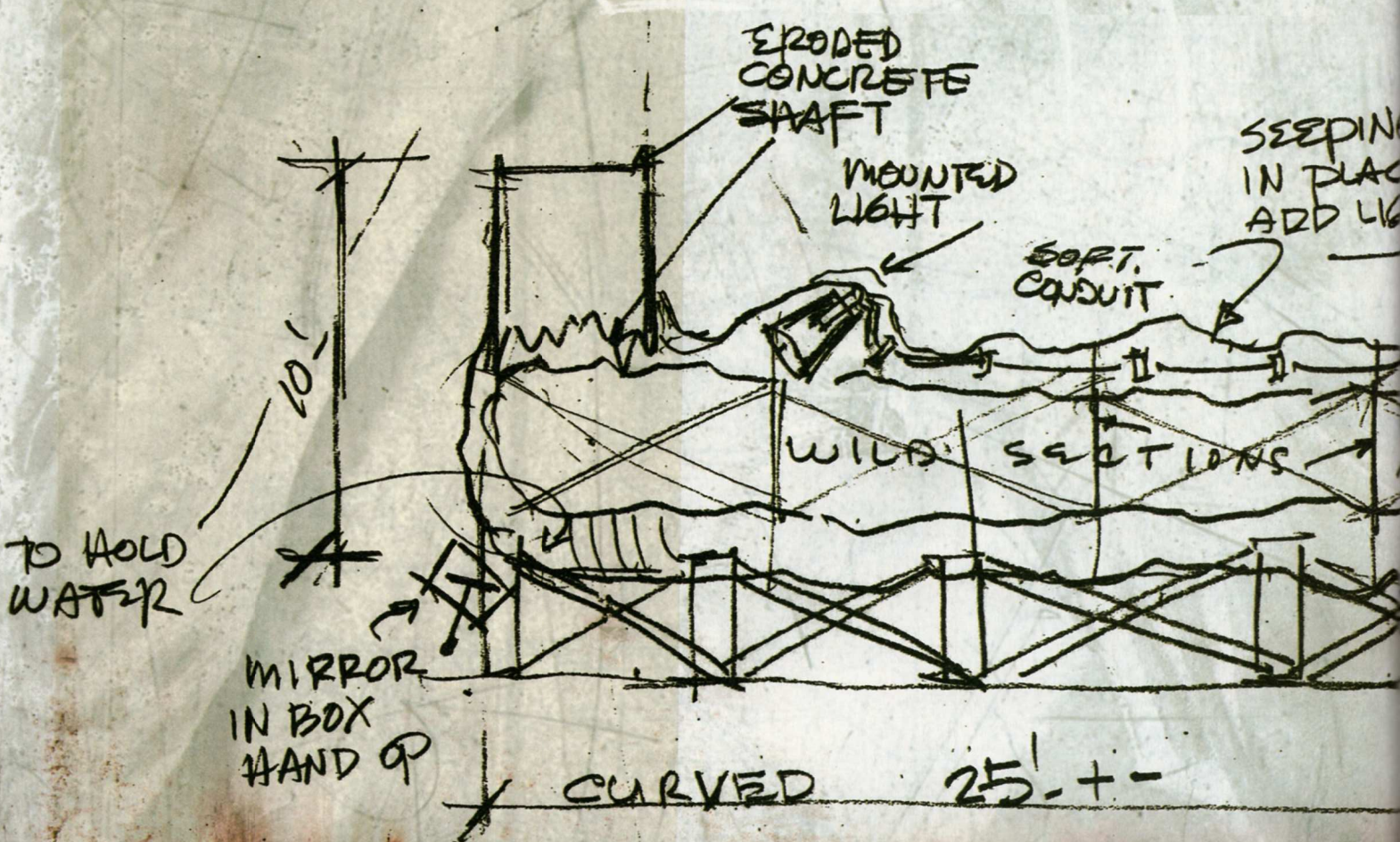
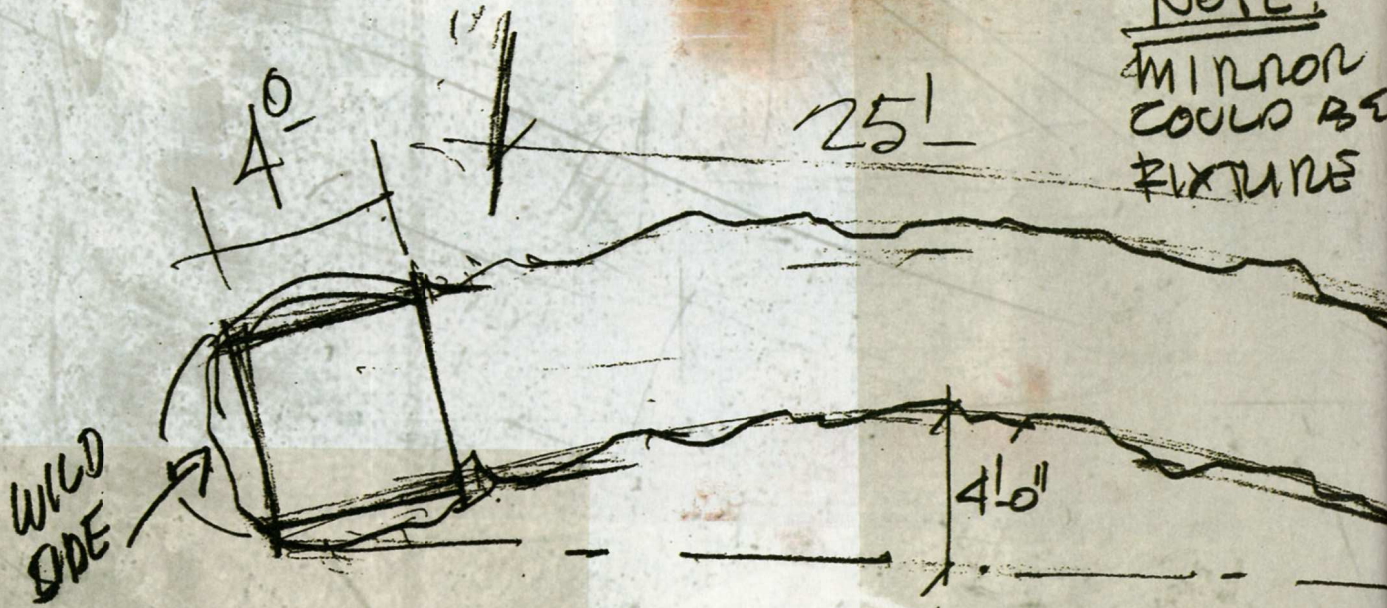
TUNNEL VISION



TUNNEL VISION

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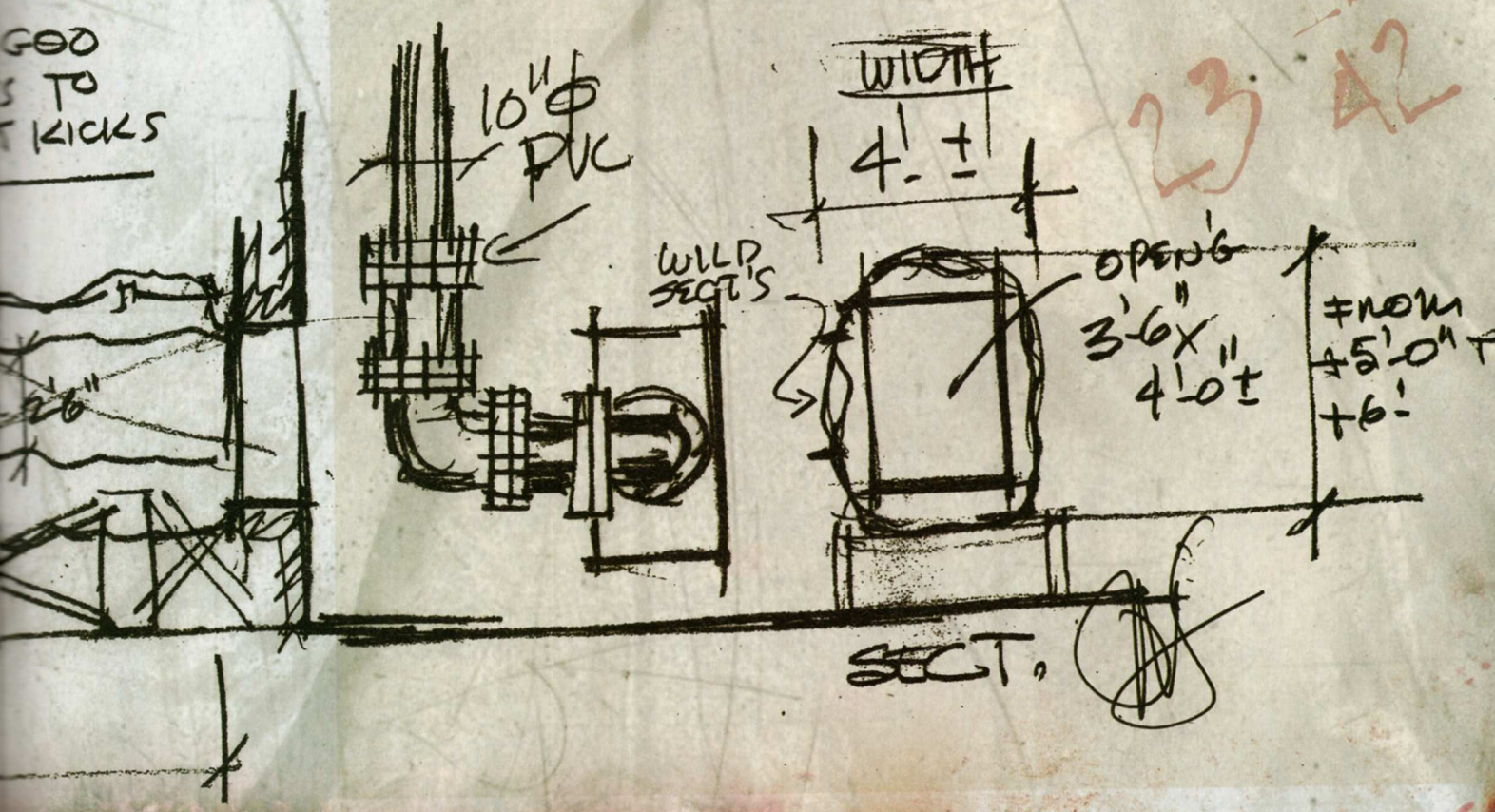


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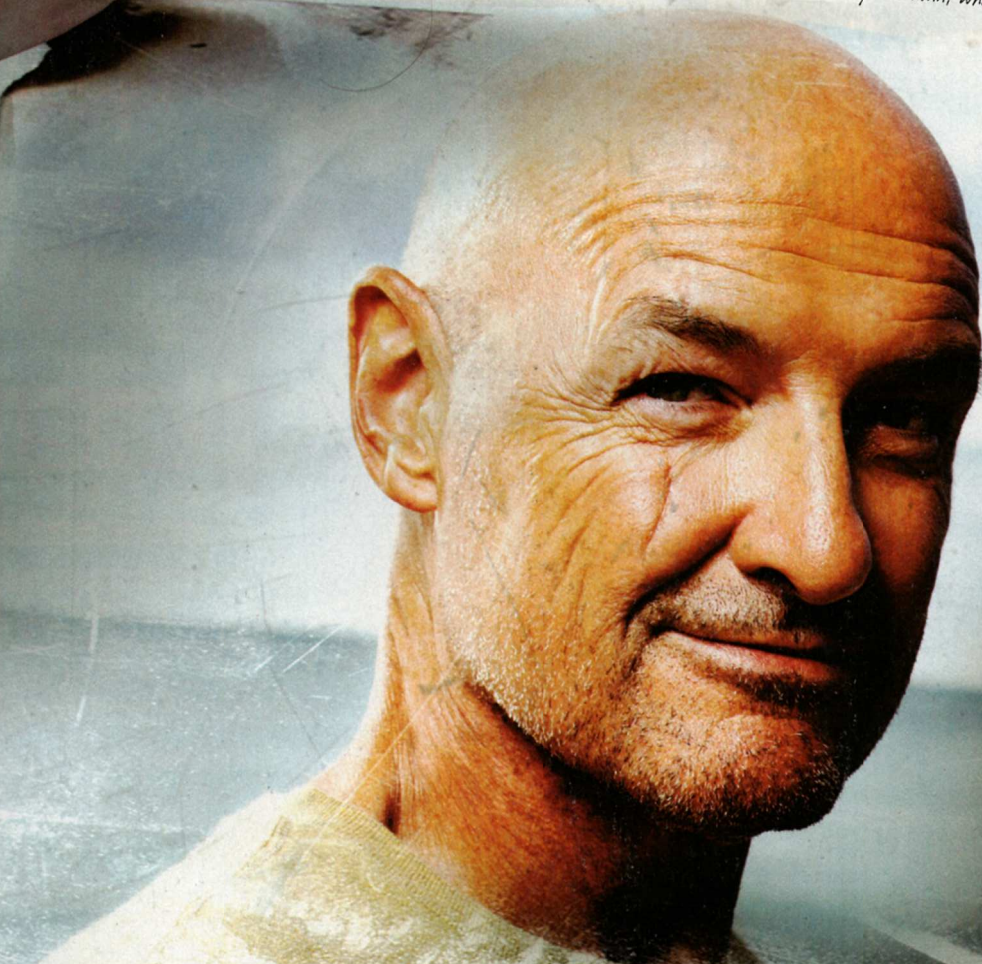


DEAR DIARY

"The sand is deep and when you go for a walk on the beach here, it's a serious workout..."

"My wife and I found a house that has a stunning view of the North Shore. I go down and walk on the beach just to stay in shape. The sand is deep and when you go for a walk on the beach here, it's a serious workout. You don't do it for very long. Another thing, a lot of fans come up, but they don't come up in droves. They come up - one or two. They are on vacation, happy and tanned and glad to see a member of *Lost*. It's such a delight. I just love talking to those people and spending time with them. For example, yesterday, I'm walking past the pipeline on the North Shore and the waves were perfect. There are 100 guys out there riding 20 foot waves and just behind the guys are whales breaching and I thought, 'There is no where else on Earth where you can see this.' And then a woman next to me says, 'Oh my!' I turned around and she says to me, 'We are watching these guys surf... and then there are whales breaching... and then John Locke comes walking by! This is the coolest place!' It's pretty cool for me too."

(Special thanks to Terry O'Quinn, who was speaking with Tara DiLullo)



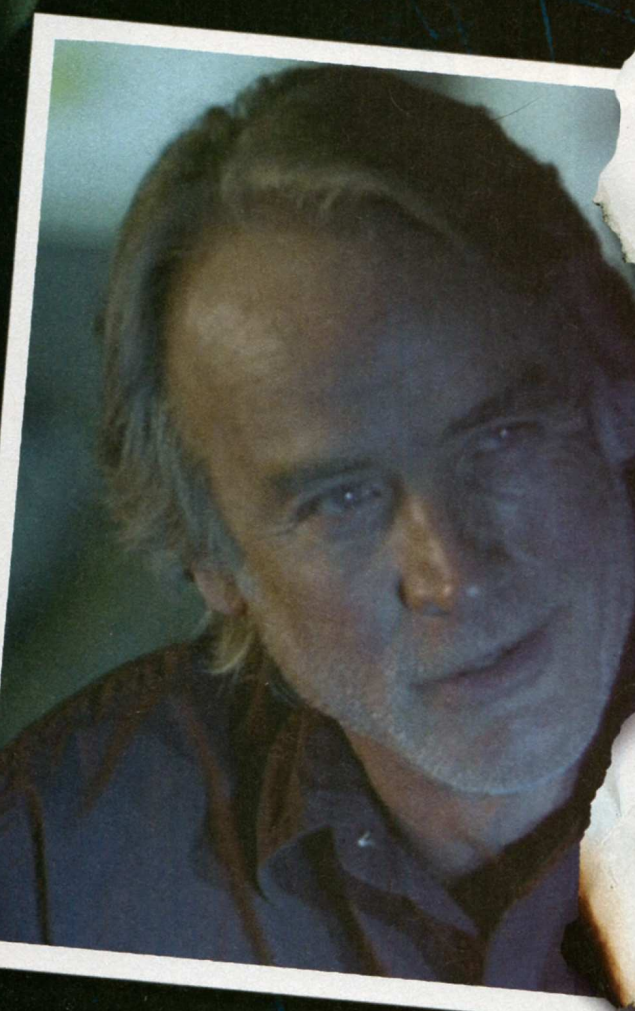
BLACK BOX

✈️ FLIGHT RECORDER



“...WHAT ARE YOU DOING HERE?”

Our Black Box Recorder contains exclusive script extracts and episodic photography, showing how the scenes were originally written. Season one's *Outlaws* focused on a Sawyer flashback, and included a bar sequence that dragged the 'there's no such thing as coincidence' theory firmly into the light...



On Sawyer. ANGER. SELF-LOATHING -- more than usual. And so the bartender fills the shot glass again. That's when --

VOICE (O.S.)
You tell him, cowboy. These bastards think Americans can't hold their liquor.

The VOICE comes from the man sitting at the bar next to him (who, at this point, is out of frame.) Sawyer glances at him then tosses back his shot --

And this -- hopefully -- is one of those moments where people lose their FUCKING MIND. Because we follow the glass up to the lips of...

CHRISTIAN SHEPHARD. Jack's father.

And for the loyal fans of the show with an astute enough memory, we're probably realizing right now that this might be Shephard's last day on Earth.

For the rest of us? Well, we'll figure it out eventually.

SHEPHARD

So, Sawyer -- what brings you to Sydney?

SHEPHARD
Don't let the air conditioning fool
you, son. You're here, too. And
you're suffering.

ON SAWER. Bingo. And Shephard knows it.

SHEPHARD (CONT'D)
-- Don't beat yourself up about
it. It's fate. Some people are
supposed to suffer. It's why the
Red Sox'll never win the damn
Series --

Shephard slides a little closer. And this
does NOT play drunk. In fact,
it's extremely lucid. Plain. And SAD.

SHEPHARD (CONT'D)
I have a son -- about your age.
He's not like me. He keeps it
simple, does what's in his heart.
A good man. Maybe a great one.

(beat)
Right now, he thinks I hate him
That I feel betrayed by him But
what I really feel?

(hard to say)
Is gratitude. And pride. Because
what he did to me? For me? It
took more courage than...

(there isn't a word; so)
There's a payphone over there. I
could pick it up, call my son. And
I could tell him all this.

(beat)
And I could tell him I love him
(beat)
One simple phone call and I could
fix... everything. I could take
away his suffering.

ON SAWER. Taken by all this. Affected by it.
So he asks the question we all want the answer to

SAWER
Why don't you?

And Shephard knows the answer instantly --

SHEPHARD
Because I'm weak.

SHEPHARD
This "business" you've got. (beat)
Will it ease your suffering?

SAWER
(thinks about it) Yeah.

SHEPHARD
Then what are you doing here?

SAWER
It's not that simple.